

THE

# digest



*Winter Sun, Chicago by Francis Chapin. In Illinois State Fair Show. See Page 9*

THE NEWS MAGAZINE OF ART 25 CENTS

# 19th Century American Paintings

## **THOMAS DOUGHTY**

*Early Painter of the Hudson River School*



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## THE ART DIGEST

Vol. 21, No. 19

August 1, 1947

PEYTON BOSWELL, JR., Editor

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### Modern Religious Art

SIR: I want to write you what I often feel about your journal (as I search through it for modern religious art) that its riches of information and suggestion are amazing. I admire greatly how consistently definite and persistently wide are your reviews. I especially value your freedom in presenting ideas. Could you have more reviews of regional shows?

—R. F. PIPER, *Syracuse University.*

### Art Criminals

SIR: I quit taking your magazine because I accuse your publication of being responsible, with others, for the deplorable decadence of American art by giving preferred publicity to Primitivism, Insanity and revolting reproductions of art by Art Criminals.

—POMPEO COPPINI, *San Antonio.*

### Both Sides

SIR: You are doing a splendid job of reporting all shades of art thinking. I like Ralph Pearson's articles very much. Evelyn Marie Stuart does not know we live in a new age, but since she represents one shade of thinking, she too is part of art news, and so should be included. There are other good art magazines, but none can substitute for the DIGEST.

—VIRGINIA PARKER, *Fountain City, Tenn.*

### Likes Evelyn's Sanity

SIR: I relish Evelyn Marie Stuart's comments, and I hope she continues to write. She gives a sane, clear, biting viewpoint, one that strikes directly at the shallow heart of the futile "isms" that are trying to edge into a decent way of life. Those who attack her so violently must do so from fear.

—HARRIET RYNERSON, *New York.*

### Wants Evelyn Fired

SIR: If your readers read Evelyn Marie Stuart they are sadly mis-informed. "Can" her and I will re-subscribe.

—HORTENSE O'HIGGINS, *New York.*

### Something Missing

SIR: Yesterday I finally realized what had been wrong with my life for the past several months. There was a strong sense that something was definitely lacking, and then I woke up. No ART DIGEST! I was missing the proper mental vitamins.

—HELEN HACKETT, *New York.*

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## West Coast Rivals

By Arthur Millier

SAN FRANCISCO:—People "back East" (and to a Californian that means anywhere beyond the Pacific slope) can scarcely conceive of the distance, spiritual as well as geographical, between this city on the Golden Gate and Los Angeles.

The artistic tendencies and facilities of the two cities differ as greatly as their physical forms and their atmospheric and intellectual climates. Los Angeles is bewilderingly spread out over a vast plain and a backdrop of hills and mountains, and its artists, who live hidden in off-the-track canyons, rarely meet. San Franciscans, artists included, live in apartments packed densely onto abrupt hills and can reach any part of their city in a few minutes.

The climate of Los Angeles is generally hot or mild (except for those famed year-round cool nights) and conducive to a sensual approach to nature and art. The air is most often still and the sky cloudless. A climate for feeling and dreaming.

Your San Franciscan is alternately bombarded by glowing sunlight, less hazy and, nowadays, less "smoggy" than the southern sort; whipped by cold trade winds and plunged into damp, racing clouds of Pacific fog. He is perpetually stimulated to physical and intellectual activity. Reverie is seldom in his line.

A very broad, and hence dangerous, generalization would say that art in Southern California is sensual and in Northern California is cerebral.

San Francisco has three imposing, well stocked art museums: the M. H. DeYoung Museum (an architectural monstrosity), the beautiful California Palace of the Legion of Honor which overlooks the Golden Gate from the most glorious museum site in the country, perhaps in the world; and the San Francisco Museum of Art, which occupies extensive Louvre-like galleries in the Civic Center's War Memorial, is run by the San Francisco Art Association and devoted to modern art. The city finances all operating costs.

Los Angeles has not even one museum devoted solely to art, a subject which must vie with science and history at the Los Angeles County Museum. And while the Los Angeles Art Association is sincerely fostering regional art in a series of modest exhibitions in an old residence, there is nothing in the southern city to compare with the continuous, patron-aided work of the San Francisco Art Association, an organization which retains prestige and a progressive spirit, presents annual exhibitions and operates a museum and an art school.

Pasadena, of course, has its growing Art Institute; and the Henry E. Huntington Library and Art Gallery at San Marino gives Southern California its impressive 18th-century English painting collection.

A visitor to San Francisco from Los Angeles finds the exhibitions by Bay City artists surprisingly packed with abstract and non-objective works. Some of this appears to be merely culty stuff done by young people with more in-

[Please turn to page 31]



# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### To My Patrons

THE MOST EFFECTIVE MEANS by which THE ART DIGEST has been able to retain its editorial independence and avoid financial entanglements has been, through the years, the loyalty of its readers. This confidence is certified each August when I print a listing of THE ART DIGEST PATRONS—those readers who express their approval of the magazine's policy of honest art journalism by subscribing for long term periods, or by introducing their friends into the circle. In turn, this reader-participation has tended to make the DIGEST largely reader-owned. Therefore, it is both a privilege and a pleasure to present the Patron List for 1946-47 (see page 24).

Once again, I wish to make it clear that the Patron List is not a list of the magazine's subscribers. It is a list of those readers who have supported the DIGEST over and above the regular annual subscription fee. There are three degrees of Patrons: Life Patrons, those who have contributed \$35 for a life subscription; Biennial Patrons, those who have sent \$10 or more, either as renewals or as gifts to their friends, usually around Christmas time; and Annual Patrons, those who have contributed \$7, either as a two-year renewal or as a gesture of mutual art interest to some particular friend.

In these times of tension and bitter partisanship, it is indeed encouraging to know that so many art-lovers are broad enough in cultural interests to realize that we of the DIGEST staff do not paint the pictures—we merely report them to the best of our professional ability. We are not, as a staff, for or against modern or conservative art. Personally, we like what we, as individuals, consider good art, but just because a picture is reproduced in the DIGEST does not necessarily mean we think it good art. It is reproduced because it is *in the news*—and the DIGEST will be worth your support only so long as it remains what it was founded to be, The News Magazine of Art.

In our credo is the belief that the Fifth Freedom is the Freedom of Opinion. Therefore, we try to present all variations of the many "isms" that complicate contemporary American art. From there out, it is the task of the reader to separate the grain from the chaff.

This, however, does not mean that the DIGEST won't fight. We will wage a crusade at the crack of a controversy—provided the crusade will serve the cause of art generally, and not just the special interests of a small partisan group. Some examples:

When the Albright Art Gallery sold many of its paintings by *living* conservative artists in a cheap New York auction house, the DIGEST held this was not fair to the artists, any more than it would be to deprive a doctor unjustly of his diploma. The moderns didn't like our stand. But what would happen if the next Albright director was a conservative?

When the State Department cancelled its international tour of modern American paintings, the DIGEST took issue on the other side. Conservative readers frowned. But just try to make Congress appropriate funds for even a conservative exhibition, now that they know the artists themselves can't agree on what is art.

When an aged Brooklyn primitive held a one-man show

at the small Uptown Gallery, the DIGEST gave it a harmless descriptive review; you just don't use a bull-dozer to push a little guy around. But when this same primitive was adopted by the powerful Museum of Modern Art, the DIGEST felt it was time to define a point of demarcation between the amateur and the professional. The avant garde accused us of being reactionary, if not Fascist.

When the remains of the New York W.P.A. Art Project were being sold as "used canvas" at Roberts Art Store, the DIGEST once again pleaded in protest. No bouquets came from the conservatives, who couldn't see that this arbitrary action lowered the value of all contemporary art in the public mind.

Previously, when the New York W.P.A. Art Project had picketed Juliana Force, first head of the Project in New York, because she was "unfair to artists," and forced her to close the Whitney Museum, the "Boswell Dynasty" was the subject of attacks in *The Art Front* and the *Daily Worker*.

Then, when a large group of distinguished intellectuals prevented the masterpieces taken from a German salt mine from being exhibited to the American public, the DIGEST again bucked the current. We held that seeing these great paintings would spread art appreciation, and that some Americans cannot afford European travel; also that no painting is worn out by looking at it. This time we were called imperialists.

All these controversies may appear bewildering in their ramifications, but there is one thread that guides the stand of the DIGEST in each battle—what hurts one phase of art hurts all art; what widens art appreciation, aids all artists. And the loyalty of the solid core of ART DIGEST PATRONS would seem to indicate that this is what you want in your News Magazine of Art.

### Challenge to 57th Street

THAT ART ACTIVITY IN AMERICA is not confined to the narrow Atlantic Coastline has been true for many years; hence the regional critics the DIGEST retains in key art cities. However, there are some complacent souls who still regard anything west of the Schuylkill as the "provinces," and they perhaps were startled recently when they opened their *New York Times*. Critic Howard Devree, himself an alumnus of the *Kansas City Star*, had written a feature article advancing with sound argument the thought that Main Street, U.S.A., is successfully challenging 57th Street. Quoting fact and figure, Critic Devree proved that the Midwest and West is showing, buying and producing art at a rate that must be surprising to New Yorkers.

Therefore, the fact that this issue of the DIGEST is predominantly devoted to art affairs afield from 57th Street is in keeping with the weight of the news. The cover and lead story describe a new and worthwhile adventure in spreading art appreciation—the Illinois State Fair's Old Northwest Territory Exhibition. A little later, the Minnesota State Fair, a pioneer in this type of art exhibition, will open a large show of contemporary American work, again under the able direction of Lowell Bobleter.

If this effective means of widening the art circle continues, perhaps it will not be too great a tragedy when the beauty parlors and furriers complete their conquest of 57th Street.

### ART DIGEST—AUGUST 1, 1947

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# THE ART DIGEST

Vol. 21, No. 19

The News Magazine of Art

August 1, 1947



*Gaye Street, Boston:* DEAN ELLIS. \$1,000 First Prize



*Boy with Bow:* CARLOS LOPEZ. \$250 Award

## Illinois Inaugurates Annual Exhibition for Old Northwest Territory

By Lester Burbank Bridaham

SPRINGFIELD, scene of the first Old Northwest Territory Exhibition opening Aug. 7, is set down in the lush farming country of southwest Illinois. Capital of the State of Illinois, it is internationally associated with Abraham Lincoln. When you stroll around the town you come upon bronze plaques on the buildings marking where Lincoln roomed, where he had his law offices. You can also see the charming white house which was the only piece of property Lincoln ever owned. In the old State House are the chambers where he argued law cases and the little room where he sat after being elected President of the United States, while the townspeople wandered in to have a look at this man who had been chosen to guide the country. And one tragic day the outside of this building was draped in heavy mourning while Lincoln's body lay in state. Within walking distance of your hotel is also the home of the late Vachel Lindsay, poet.

The State Fair is perhaps the most important annual event in the lives of the thousands of people who live in surrounding communities. In the past, the art activities awarded prizes in the State Fair have been characterized by such divisions as the "work of old ladies, 70 years or older" (lace, crocheting, darning or patching, knitting, tatting) and handicraft (cut work pictures, stencil work, silhouettes, crayonex, pottery, weaving).

This year, Victor Georg, Exposition Manager (working under Conrad F. Becker, the Business Administrator) decided that a truly professional art exhibition, with \$2,900 in cash prizes, should be an annual event of the Fair.

He appointed Reginald H. Neal, head of the art department of Millikin University and director of the Decatur Art Center, to act as director for the exhibition. Artists from the Old Northwest Territory, which now includes the states of Ohio, Michigan, Wisconsin, Indiana and Illinois, were invited to submit.

On July 10 the jury met. It was composed of Roland J. McKinney, director of Pepsi-Cola's annual art competition and advisor for the Walt Disney Studio; Sigmund Menkes, painter of New York;

*Busy Street:* MAXWELL GORDON  
Awarded \$500 Second Prize



and John Rood, artist-in-residence at the University of Minnesota. These three men, working in intelligent harmony, chose 133 works from the 600 submitted, the number being limited by the exhibition space available.

The "Art Gallery" (officially so designated by the cut stone letters over the door) is a skylighted room in the north end of the 50-year-old Exposition Building. It has been completely redecorated in a warm gray. The exhibition, continuing until Aug. 18, consists of 57 oils, 26 watercolors, 24 prints, 13 sculptures and 13 ceramics. The high quality of the show, ranking with any on view at the Art Institute of Chicago, is indicated by the comments of the jury.

Everyone was well pleased to see Ivan Le Lorraine Albright's sensational *The Picture of Dorain Grey* among the paintings submitted and chosen, for it will be a popular feature of the exhibition.

The jury for this exhibition was faced with a different problem from that of choosing a show for a museum. The State Fair audience is of another kind. Many of the visitors might want to see only a show of academic portraits, or of peaceful landscapes, or paintings of animals and birds, or of compositions of the sea. All these types are represented along with many more.

There is solid conservative painting by Carl Gaertner, in his *Slag Dump*; portraits by Carlos Lopez, *Boy with Bow*, and the powerful Negro woman *Matriarch* by Emerson C. Burkhart. Animals and birds are represented by Julius Moessel in *The Bad Egg*, where a galaxy of brilliant plumaged birds and various animals attend the birth of an alligator. There are many landscapes ranging from the brilliant *Sum-*





*Farm Near Galena*: RAINEY BENNETT. \$250 Prize at Illinois State Fair

mer *Landscape* of Rudolph Pen; *Winter* (red barns) by Anthony Cooper; to the watercolor by Rainey Bennett (the prize winner), *Farm Near Galena*.

Distinguished paintings include John Teyral's *Circus Dwarf and Midget* (a composition in which the figures are well related to one another and to their surroundings); Constantine Pougialis' well-organized watercolor *Surf*; Miyoko Ito's watercolor *The Dusty Road*. Earl Gross creates a dramatic atmosphere in his oil *Storm on the Gaspe*.

Among the brilliantly colored abstract compositions are: Felix Ruvalo's *Displaced* in black and colors; Kenneth Nack's *Chicago River*, masses of red and blue with zig-zag black lines. Richard Koppe in his *Holding Branch* has created an unusual design, in low warm tones, of a seated woman surrounded by bright colored mobiles. Frank Vavruska is showing his *Man with Fish*, related to the current Mexican mode.

Compositions which have achieved unusual results by creative color include: Tom Cavanaugh's *Rendezvous*, in which a man with a beard sits beside a round faced girl; Kenneth Becker's *View of a City*, which expresses in rich color and by a bold design the spirit in some of Kokoschka's works; May Gilruth's *Travelers '45*; Margo Hoff's *Dancing*, with a woman and girl in blue and grey; Donald Weisman's *Obligation*, a figure composition in rich red tones; and Edmund Brucker in his oil *Monday Morning*.

Well unified compositions include: Mildred Fischer's *Gulls—Version No. 1*, in greys and blues; and the distinguished work of the two sisters: Joan Womelsdorf for her *Iowa Landscape* of real power and ability, and Joyce Womelsdorf, whose well-designed and colorful still life *The Blue Glove* is notable. Lillian Scalzo has given a good sense of action in her *Polo Ponies*.

The sculpture, although limited to 13 pieces, includes some small examples which are unusual. In addition to the prize winners there are: Egon Weiner's *Reunion* in onyx (two figures cheek to cheek); the amusing *Hillbilly Jitterbug* by Bonnie W. Haas; Bruce Gordon's

*Head of Workman*; Sylvia Shaw Judson's *Chickens*; and Frances Poe's *Rocky Mountain Goat*.

The print section is strong. In addition to the prize winners described elsewhere the following are worthy of attention: the charming color-woodcut of animals and figures by Adrian Troy, *Repestrian, Africa*; *Rest Period* by Savo Radulovic; Roscoe Misselhorn's well executed farm scene. Margo Hoff achieves a charming pattern in her *Haitien Street*, and Harry Mintz depicts an old house in his lithograph *Survivor*.

There is no doubt that the excellent work being done at the University of Iowa by Lasansky is having a definite influence on the printmakers of this region. There are several silk screen prints, notably one by Grace Sponberg, another by Elizabeth W. Busch.

To quote Roland McKinney: "The exhibition lends further encouragement to a regional art movement which has already given the nation a number of significant artists. The State of Illinois and those associated with the Illinois State Fair are to be commended for the generous support they have made to such an important event in contemporary art."

## The Winners

Governor Dwight H. Green of Illinois has announced the following 14 awards, totaling \$2,900, in the Old Northwest Territory Art Exhibition:

DEAN ELLIS (Cleveland), first award of \$1,000 for his encaustic, *Gaye Street, Boston*, an urban view painted in rich greys and corals. Ellis studied with Karl Zerbe.

MAXWELL GORDON (New York), second award of \$500 for his oil, *Busy Street*. Born in Chicago, Gordon also studied at the Cleveland School of Art and has exhibited in various national exhibitions.

CARLOS LOPEZ (Ann Arbor), third award of \$250 for his oil, *Boy With Bow*, a harmonious portrait in grey, brown and red.

RAINEY BENNETT (Chicago), fourth award of \$250 for his richly blended

watercolor, *Farm Near Galena*. A muralist as well as easel painter, Bennett is well-known for both facets of his talent.

FRANCIS CHAPIN (Chicago), fifth award of \$250 for his oil, *Winter Sun, Chicago*. (See cover of this issue). Chapin, who has exhibited at the Museum of Modern Art, is a consistent prizewinner at the Art Institute of Chicago.

THELMA SLOBE (Chicago), award of \$250 presented to a resident of Illinois, for her oil, *Autumn in Wisconsin*. A self-taught painter, Mrs. Slobe is a frequent exhibitor at the Art Institute of Chicago.

IVAN LE LORRAINE ALBRIGHT (Chicago), award of \$50 for a print, for his *Self-Portrait*, revealing the master of painted decay seated at table. He also took a \$1,000 prize at Associated American Artists with this print (see page 16).

ARTHUR M. LEVINE (Chicago), award of \$50 for a print, for his engraving and color lithograph, *Antelope*. Levine, who is only 19 years old, studied at the State University of Iowa with Lasansky.

MAXIL BALLINGER (Bloomington), award of \$50 for a print, for his color lithograph, *The Yellow Table*. A former student of Emil Ganso, Fletcher Martin and Philip Guston, Ballinger is now on the faculty of Indiana University.

DON YACOE (Chicago), award of \$50 for a print, for his boldly-patterned lithograph, *Alley Way, Whiting, Indiana*.

ERNEST FREED (Fairmont), award of \$50 for a print, for his amusing engraving, *Battle of the Sexes*, executed in old Italian style. Freed studied with Grant Wood and Lasansky and is now at Fairmont State College in West Virginia.

BRUCE GORDON (Chicago), award of \$50 for sculpture, for his simplified mahogany, *Reclining Nude*. He is another self-taught artist.

GEORGE F. SANFORD (Ottawa, Ill.), award of \$50 for sculpture, for his wood carving, *Circus Rider*. Also self-taught, Sanford has exhibited with the art faculty at the University of Illinois since 1938.

ELEANOR KNAPIK (Chicago), award of \$50 for ceramics, for her *Torso of a Woman*. Miss Knapik studied with Archipenko.

## Latin American Fellows

Three artists were among the 29 recipients of Guggenheim Latin American Fellowships, announced on July 28. Luis Alberto Acuña, painter, sculptor and member of the staff of the National Institute of Ethnology, Bogotá, Colombia; Armando Pacheco Gabriel, from La Paz, Bolivia; and, best known to U. S. audiences, Héctor Poleo, Venezuelan artist, received grants to facilitate creative work during a year in this country.

## Theatre Arts in Denver

Following the lead of the Museum of Modern Art, which has long stressed the contribution of art to the theatre, the board of trustees of the Denver Art Museum recently announced the establishment of a Theatre Arts Department. Headed by Campton Bell, honorary curator, the department plans an inaugural exhibition for January.

## Pepsi-Cola Gallery

WITH THE ANNOUNCEMENT of a new Pepsi-Cola Opportunity Gallery, at 9 West 57th Street, president Walter S. Mack and director Roland J. McKinney are in serious danger of leading the public to expect an annual addition to the Pepsi-Cola art program.

Last year it was the Fellowships, and the eight recipients of one-man shows who will be introduced to New York at the new gallery during the coming season were selected under the same general plan. The regional juries recommended 24 candidates from their respective areas, and from these the Committee of Admissions, made up of Juliana Force, Alfred H. Barr, Jr., and John H. I. Baur, designated eight winners and two alternates. Each will be given an exhibition with Pepsi-Cola bearing all expenses, and all sales will be turned over to the artists without commission.

The winners this year are Irving Marantz, New York City; Edgar Ewing, Los Angeles; Stuart Purser, Chattanooga; Kyle Morris, Cranbrook Academy; W. Stampfer, Chicago; Henry Kalem, New York City; Hilton Leech, Sarasota, Florida, and Carl Morris, Portland, Oregon.

In discussing the program Mr. Mack said: "For a long time, some of the art critics and others in the art world have been calling my attention to the fact that the young, struggling artist in this country has great difficulty in showing his work under our present art gallery system in New York City. If we can help the young artist not only to improve his work, but to gain recognition and the confidence in his work which comes from public acceptance, we will be delighted to have made this contribution. We hope that this new gallery, which will be used only for this purpose, will be helpful."

The exhibitions, lasting one month each, will begin in November and continue through June.

## Britannica Films

Encyclopaedia Britannica Films, Inc., has just released two one-reel motion pictures with sound, for use by art students. Thomas Hart Benton is the "hero" in *The Making of a Mural*, the first Britannica film to be issued in full color. He is shown plotting the figures and scenes, mixing the paint, and executing the details of the 6 by 22 foot mural which he was commissioned to paint for Hartzfeld's department store in Kansas City.

Eliot O'Hara stars in *Painting Reflections in Water*, wherein he executes a sketch of fishing boats in Gloucester Harbor to show how light can be reproduced in its refractions and reflections through and upon water. Another film, *Brush Techniques—The Language of Watercolor*, also produced in collaboration with O'Hara, is nearing completion.

## Marion Greenwood Returns

Marion Greenwood has returned to this country after a year and a half in China and India, where she sketched and painted the people and their surroundings. An exhibition of the work which resulted from the trip will be held at Associated American Artists.



Blue Morning: RICHARD HAINES

## Britannica "Borrows" 14 More Americans

THE SECOND ROTATING SELECTION of the Encyclopaedia Britannica collection, which opens Aug. 1 at the Springfield (Mass.) Museum, is regional only in the point of origin of the 14 canvases. All are by artists from the West or Southwest, and there the common denominator stops.

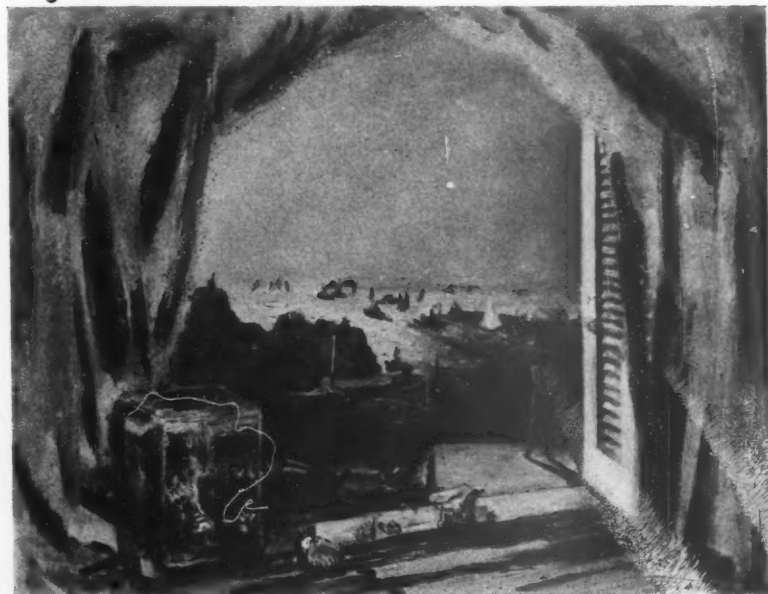
S. Macdonald Wright, veteran modernist, is represented by a semi-abstract that manages to look more dated than those of Braque and Picasso. *The Gathering* (of birds) by Everett Spruce, has the rugged force that one expects from this artist, as has *Wagon Wheel* by Rico Lebrun. Leaning toward the romantic side, with a touch of fantasy here and there, are *Night Magic* by Jean Goodwin Ames, *The Good, Good Morning* by Phil Dike, *Landscape with Fig-*

*ures* by Lenard Kester and a mystical, pigmented *Young Girl* by C. S. Price.

Oscar Van Young contributes a handsome piece of design in color entitled *End of Hill Street*; Theodore Van Soelen, *Anastacio's House*, meticulously executed in the traditional manner; Barse Miller, a sweeping *Salmon Run, Columbia River*; Vincent Campanella, an abstraction called *Windy Afternoon*, and Samuel David Smith, a portrait study of *Pop Smith*. Marvin Cone uses the principles of abstraction well in his eerie interior, *Night Prowler*, and Richard Haines achieves excellent mood and atmospheric effects with a minimum of props in *Blue Morning*.

After the Springfield showing the group will be exhibited at the Massachusetts Institute of Technology.

*The Good, Good Morning*: PHIL DIKE. In Britannica Collection







Choctaw Ball Game: CHIEF T. SAUL (Choctaw)

## Tulsa Accords Recognition to Our Indian Art

By Yeffe Kimball

THE PHILBROOK ART CENTER OF TULSA, continuing its intelligent efforts to advance the appreciation of contemporary American Indian art, has opened its second annual exhibition of Indian painting, under the able direction of Bernard Frazier. Last year was the first time this most native of our many art expressions was ever given the recognition of a national annual exhibition. Built on the success of that initial venture, the present exhibition—composed of 69 examples by 38 artists of Indian ancestry from all sections of the United States and Alaska—goes a step further. Joined as it is with the 1946 show, which has just completed a nation-wide tour, this group of paintings (on view until Sept. 14) gives an effective picture of how these First Americans have blended and yet retained

their artistic heritage within the framework of a transplanted European culture.

American Indian art is both blessed and cursed by its very age. At the time the Pilgrims first set foot in Provincetown (or was it Plymouth), Spaniards in the Southwest were already worshipping at altars decorated by Indians. Even then it was an ancient art. Although much of the Indian's art had been destroyed by the time our country became seriously concerned with its cultural history, it is enlightening to find its appraisal set down by one so far away and so qualified as Albrecht Dürer, in his diary in the year 1520:

"I saw the things which were brought to the King from the New Golden Land: All of which is fairer to see than marvels. These things were all so precious that they were valued at a hundred

thousand guldenworth, but I have never seen in all my days what so rejoiced my heart as these things. For I saw among them amazing artistic objects and I marveled over the subtle ingenuity of these men in these distant lands. Indeed I cannot say enough about the things which were before me."

These Philbrook exhibitions, documenting the transitional development of American Indian painting, spring from the deep roots of a true vernacular art, based on the indigenous primitive, influenced by the modern—which led to revolt against traditionalism, tight-bound ceremonial functions, Chieftain rule and Kiva law. Such was the

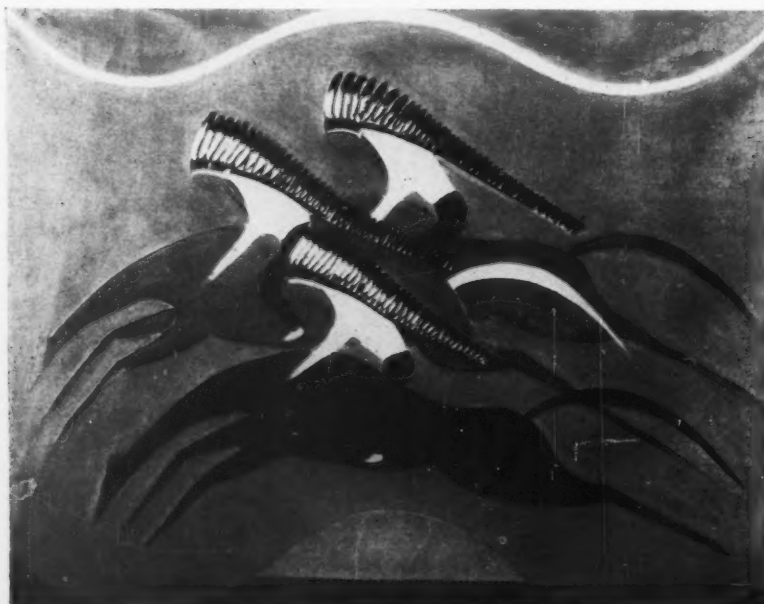
### Winning Indians

Prizewinners in the American Indian Painting Second National Exhibition, on view at the Philbrook Art Center in Tulsa are:

Philbrook Grand Purchase Prize of \$350 to Oscar Howe (Sioux) for *Dakota Duck Hunt*; first purchase prizes of \$150, to Jose Rey Toledo (Jemez) for *Dancing Spirits*, Patrick Desjarlait (Chippewa) for *Making Wild Rice*, and Walter Richard West (Cheyenne) for *Cheyenne Children's Games*. Second purchase prizes of \$100 to Allan Houser (Apache) for *Hunting Son*, Tom Dorsey (Onondaga) for *Long House Eagle Dance*, and F. Blackbear Bosin (Kiowa-Comanche) for *Buffalo Dancer*. Third purchase prizes of \$50, to Gilbert Atencio for *Julian and Marie Martinez*, Jimalee Burton (Cherokee) for *Buffalo Dance*, and Walter Richard West (Cheyenne) for *Old-Time Scalp Dance*.

First honorable mentions went to Velino Shije Herrera (Zia) for *Buffalo Hunt*, Fred Beaver (Creek) for *Seminole Family*, and Yeffe Kimball (Osage) for *To The Happy Hunting Grounds*. Second honorable mentions, to Joe H. Herrera (Cochiti) for *Cochiti Green Corn Dance*, and W. Paul Rogers (Cherokee) for *Chief of Night Hawk Clan*.

To the Happy Hunting Ground: YEFFE KIMBALL (Honorable Mention)



original sphere of American Indian painting: ceremonial recordings set down through standardized symbols; not judged as good or bad, but simply as right or wrong.

Then, shortly after the turn of the century, these artists, tormented and fascinated by the strangeness of a new horizon, gave way to their uncontrollable urge to express their art in new forms. These pioneering artists found themselves on a hazardous path, like those who broke the bonds of Byzantine conventions in order to make art something more than the glorification of the Madonna and Child. The Indian Chiefs, sincere in their beliefs, vigilant to preserve the magic of the sacred ceremonies, did much to delay the progress of the artists by condemning their works as omens of Evil.

The fight began, not only against Kiva rules, but against the inner struggle of the artists to preserve what was aesthetically valid in its relation to pure painting, without destroying their ancestral roots or losing their individual painting language.

Generations passed; slow progress

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## In the Southwest

INSTEAD of the usual summer show of work by Texas artists, director Jerry Bywaters of the Dallas Museum has invited an exhibition from neighboring states, in order to give both Texans and summer visitors a cross-section of what is being produced in the area. The 64 works included, in oil, watercolor, gouache, tempera and various sculpture media, range from the traditional to the experimental. Many of the artists are well known locally and nationally, but Bywaters is particularly pleased with the new talent, being shown in Dallas for the first time.

Arkansas is represented by two artists, David Durst and Neppie Lee Connor; Arizona, by Mark Voris, Mathilde Schaefer, Fred Kabotie, Andreas Andersen, Lew Davis and Phillips Sander-son; Colorado, by George Vander Sluis, William Sanderson, Louise Ronnebeck, Duard Marshall, Vance Kirkland, Nadine Drummond, Charles Bunnell, Edgar Britton and Herbert Bayer.

From Louisiana come entries by Caroline Durieux, Don Brown, Ralph Wickiser, Lois Mahier, John McCrady, Paul Ninas, Julius Struppeck and Armin Scheler; from New Mexico, the largest single group, those by Randall Davey, Peter Hurd, John Sloan, Victor Higgins, Howard Cook, Kenneth Adams, John Wylie, Cady Wells, Theodore Van Soelen, Sam Smith, John Skolle, Agnes Sims, Eugene Shonnard, Howard Schleeter, Mimi Murphy, Raymond Jonson, Russell Vernon Hunter, John Horns, Lloyd Goff, Ralph Douglass, Andrew Dasburg, Emil Bistram, Betty Binkley, Jozef Bakos, Teresa Bakos and Allen Clark.

Doel Reed, J. Jay McVicker, Quinton McChristy, Joe Taylor, William Smith, John O'Neill, Duncan Stuart, Leonard Good, May Todd Aaron, Paul England, Bernard Frazier, Charles Okerbloom and Louis Weinberg represent Oklahoma.

The exhibition will be on view through September 14.

## Davis Goes to Montreal

Robert Tyler Davis, for the past eight years director of the Portland (Ore.) Art Museum, has been appointed to two important positions in Montreal: director of the Museum of the Montreal Art Association and professor of fine arts at the University of Montreal. In the latter post he will head a newly established—and growing—department.

Prior to his directorship in Portland—where he developed a gallery into one of the leading small museums of the country—Davis served as director of education at the Albright Art Gallery in Buffalo. Before entering the museum world he was assistant in fine arts at Harvard University and instructor in fine arts at the University of Rochester.

## Praised at Home

A group of modern-minded artists in Taos were given an effective presentation at the Blue Door Gallery in July. Andrew Dasburg, Victor Higgins, Louis Ribak, Dorothy Brett, Beatrice Mandelman, Charles Du Tant and Leo Garel all won praise in an enthusiastic review by Mabel Dodge Luhan.

August 1, 1947



*Elijah Fed by the Ravens: WASHINGTON ALLSTON*

## Boston Museum Evaluates Washington Allston

By Lawrence Dame

BOSTON:—Viewing a show of works by Washington Allston at this late date is equivalent in many ways to stepping into the musty storage rooms of many a museum. Yet the Museum of Fine Arts in Boston currently gives good service to the cause of art history by presenting the first extensive Allston exhibition anywhere since 1881. The show was assembled by Director Edgar P. Richardson of the Detroit Art Institute where it had its initial viewing in June. The Boston Museum is the co-sponsor.

Nobody pretends that this native of South Carolina (born 1779) was the greatest painter of his day. Yet, with his sense of the majestic and the romantic, expressed in sombre hues for the most part, he is definitely interesting and holds up very well as what might literally be called a museum piece.

The influence of grand tours definitely stand out in the grand manner of this adopted Bostonian who was more

*The Flight of Florimell:*  
WASHINGTON ALLSTON



at home in the Hub's Copley Square, London and Rome's ruins, than in his native state.

Allston appeared on the American painting scene as a Harvard student intensely interested in art. He studied in London somewhat through the influence of that Cambridge Dana family tied up with Longfellow. In the Louvre and in Rome he fell hard for Veronese, Tintoretto and 17th-century Romans, even to the point of copyism, while others of the day, Blake and Turner, were striking out boldly on their own. Before Allston died in 1828 the first flickerings of impressionism glowed on the horizon. If he saw them, his work as exhibited in Boston fails to indicate the fact.

Out of private collections, out of six other museums, out of Boston's own hangings and, we suspect, out of the sad basements where outmoded creations gather dust, have come these relics of the past.

Nobody could fail to admire the self-portrait of the artist done in 1805, when he was 26. Restrained in flesh tones but striking against a vari-textured gray background, it is a splendid character study, forthright and polished. Nearby, as though to mock youthful ambitions and talent, hang two unfinished versions of *Belshazzar's Feast*. They are woe-fully tentative in experimental groupings of the last Babylonian king and his gloomy subjects. They symbolize Allston's failure to emerge as an original talent during an era when so many failed to sense the art revolutions about to burst classical bonds.

Several rich Boston families, convinced of Allston's genius, commissioned him to do the *Feast* prior to 1817. They thought they would give the young man a mighty boost. Unhappily, he showed his first try to Gilbert Stuart, who termed the perspective wrong. From then on until his death, the subject plagued Allston, who couldn't seem to get it right. He never did.

Relieving this dull duo of efforts are an almost abstract seascape reminiscent of Thomas Birch and handsome in its

[Please turn to page 30]



Toledo's current Annual Exhibition of Contemporary American Painting is the largest in the 34 years of its history, and twice as large as the shows held during the war. Director Blake-More Godwin considers it superior in quality, with variety expanded in proportion to size. Many of the paintings are familiar through inclusion in the large juried annuals held during the past season. Ranging from Darrel Austin's Young Tigress to Zerbe's Antiques, from traditional portraits and landscapes to the latest experiments in abstraction, the cross-section presented bears just slightly to the left, in accordance with general trends. Reproduced above is Molinos del Mar, one of Julio de Diego's most engaging fantasies, which takes its place along with a portrait of Helen Rogers by Speicher, Pelvis No. II by Georgia O'Keeffe and Romboids by I. Rice Pereira, among 115 other fine selections.

## Milch Galleries Move East After 31 Years

MANY CHANGES have taken place in the art world since Albert Milch located his frame shop at 100 West 57th Street, thirty-one years ago. He and his brother were among the vanguard in the movement that made 57th Street as synonymous with art as Wall Street is with finance. In 1916, the National Academy was already situated at number 215 West 57 and Carnegie Hall was principally devoted to painters' studios, but the building of Steinway Hall was still quite a way in the future.

The Milch frame shop soon became  
*Stone Head of Buddha, Cambodia*  
At Brooklyn Museum



the Milch Galleries, one of the most respected firms dealing exclusively in American art. A group exhibition there in October, 1916, featured the work of Inness, Wyant, Homer, Blakelock and Martin. Beginning early in 1917 came a series of one man shows—Bruce Crane, J. Francis Murphy, Bellows and Henri. Other older artists closely associated with the galleries were Hassam, Metcalf, Dewing, Thayer and Benson, who were followed by Kroll, Maurice Sterne, Farnsworth, Etnier, Pittman, Helen Sawyer, Whorf, Kayne and many others.

In due time, music claimed first place on the West side of Fifth Avenue, and, as the galleries moved uptown, they concentrated on the East side. Late last month, Milch joined the throng, and will open the new season in the second floor galleries at 55 East 57th Street. There will be a special opening exhibition in the new quarters, which will be announced soon.

### Salpeter's Group

After presenting an unbroken series of individual debut exhibitions, Harry Salpeter accomplishes the pause that refreshes by now offering a pleasantly diverse group show—by members and non-members of his year-old gallery. Works by artists shown earlier this season include a sprightly abstraction by Angus Smith, a tight, well painted *Serenaders* by Leo Quanchi and an original-*visioned Jacob's Dream* by Sidnee Livingston. Newcomer Irving Kaplan is an outstanding exhibitor with two romantic, forceful paintings.—J. K. R.

## Faces in Stone

THE BROOKLYN MUSEUM, which always knows how to dramatize its material, has arranged a large and interesting exhibition of "Faces in Stone," a selection of sculpture drawn largely from Brooklyn's permanent collection, with emphasis on art of exotic lands and distant periods.

Although there has been little attempt to organize the material into an exhibition of chronological or geographical unity—an attempt that could have been fortified by further borrowing to create a more significant show—the works in themselves are of sufficient quality and interest to make a trip to Brooklyn very rewarding.

Setting the eclectic mood of the exhibition is the dramatic entrance group in the first gallery—in which five large sculptures, Egyptian, Chinese, Roman, Mexican and contemporary Western in origin—stand side by side in impressive harmony. Well arranged in a spacious gallery beyond are more works from various countries, including a group of Mercedes sculpture from Costa Rica that should whet the appetite of more than one visitor unfamiliar with this vital and sophisticated art.

Other outstanding individual items include a beautiful *Head of Buddha* (Khmer period) that is a perfect example of the serene yet senuous expression of this school of sculpture; an exciting *Mayan Astronomer* (lent anonymously); an Egyptian *Squatting Sculpture of Senbefni*, interesting both in conception and as reflection of social ideas of the time; and a round, fluid figure piece from eastern Costa Rica that is as modern as any carved today.

Of unique interest is a group of trial pieces and relief fragments from Tell el-Amarna (14th century B.C.), Egyptian works which reveal the working methods of the time. Included is an ink drawing on limestone of Queen Nefertiti, illustrating the tendency of Amarna period artists to strain for characterization to the point of caricature.—J. K. R.

### Mayan Astronomer



## Rubens and Snyders

By Paul Bird

For some years now the thesis that Rogers Bordley presented in his three monographs on Frans Snyders—that the latter painter was the true genius behind the great paintings now assigned to Rubens—has been gaining slow but widespread recognition among historians, art scholars and even some old master dealers to whom the Rubens legend might represent an important equity. Bordley's monographs are being currently translated into French by the French scholar, Mme. M. P. Davis.

A young writer, Ira Wallach, having read Bordley's monographs, became so convinced that something was rotten in Antwerp, at the Rubens Painting Factory, that he began doing some research on his own to produce an historical romance of absorbing interest, entitled, *The Horn and the Roses*.\*

The title refers to the escutcheon of a patent of nobility which Rubens wrangled for himself from a tottering Spanish throne. One of the most telling points that emerges from the Bordley researches, and which Wallach has used as a fictional theme, is that Rubens was far too busy acting as Spanish agent most of his life to have painted many of the works known to have come from his famous workshop. It is known that Snyders, a painter with an excellent contemporary reputation, was employed in the workshop, and the claim that Bordley makes and which Wallach follows, is that Snyders was the actual genius whose talent Rubens hired and brazenly appropriated.

The problem of where the Snyders genius leaves off and the Rubens talent, if any, takes over, in a painting ascribed to Rubens, is one of pure connoisseurship. Wallach is more interested in how, under that strange collaboration, the personality of Snyders entwined with that of Rubens in their actual lives, what psychological conflicts must have occurred between them and their families, what Rubens must have felt during honest moments of self-examination, and what Snyders must have felt about selling such a 'precious birthright' as artistic genius.

The story unfolds in straight, almost old-fashioned narrative order, closing with the death of Rubens when his material fame was completely assured and that of Snyders irrevocably lost. In a last minute effort to straighten the record, Snyders had circulated information to the effect that he himself was the painter of the great Ildefonso altarpiece, as he was in fact. But a visit from one of the sombre monks of that institution quieted all further questions of authorship. Rubens' reputation had acquired such European-wide fame that the facts of the matter no longer were questioned.

It is a fascinating story, told with fine simplicity and tenderness, devoid of any faddist theories of psychopathy and containing some excellent writing. As a fanciful projection of Bordley's findings, *The Horn and The Roses*

\* *"The Horn and the Roses"* by Ira Wallach. 1947. New York: Boni and Gaer. 374. pp. \$2.75.



Perhaps his name was Rogier de la Pasture. Perhaps he was the Master of Flémalle. It matters little in comparison with the quality of the paintings of the great 15th century Flemish artist generally known as Roger van der Weyden. Of his *St. Jerome in the Desert*, recent gift to the Detroit Institute of Arts from Mr. and Mrs. Edgar B. Whitcomb, Director Richardson states: "This picture is remarkable for its radiant color and firm, expressive drawing. The intricate beauty of the folds of the saint's robe are a notable example of Roger van der Weyden's power of Gothic design." The picture first came to this country in 1939 for the Philadelphia-Worcester Exhibition of Flemish Painting, arranged by the two museums through the Belgian government, was shown at the Golden Gate Exposition in 1940, and at Detroit's Masterpieces of European and American Art show.

sounds plausible and the story respects most of the facts of documented research.

If the book creates a host of new friends for Snyders at the expense of Rubens' reputation this can only be an inevitable consequence of Bordley's years of research, for the Rubens legend, as any prudent art historian knows, rests upon the shakiest of evidence, and friendless though Snyders has been down through the centuries (until Bordley took him up), no one ever spoke disparagingly of his talent except the one to whose main interest it was that Rubens' reputation be unsullied. That man was Peter Paul Rubens, himself.

### Brick Store Museum Classes

Four summer art classes are being sponsored by Kennebunkport's (Me.) Brick Store Museum through August. Roger Deering is conducting adult classes in landscape and marine painting, while figure and portrait classes are under the guidance of Elyot Henderson. Children's classes are supervised by Miss Barbara Cole and Mrs. Kenneth Burr.

### Ferargil Summer Show

THE SUMMER SHOW at the Ferargil Galleries begins with a curtain raiser of light, bright contemporary watercolors in the entrance gallery, including some fine ones by Barse Miller, and then goes on to a larger group of oils drawn from the 19th and 20th centuries.

Emphasis in this latter section is on older work and there are those which exude the fragrance of nostalgia and others that force personal rediscovery. In this second class is Arthur B. Davies' *Protest Against Violence*, a painting which really recalls the old cliché, "richly-woven tapestry" for it is resonantly rich in color, deftly-woven in composition. Ernest Lawson's *Segovia* is also outstanding, for it is a solid painting, largely devoid of impressionist daubing and unusually strong in overall unity of mood and composition.

Other pictures are by Ryder, Luks, Blakelock, Twachtman and Harnett. Among the contemporaries, followers of Lucioni can see his widely-reproduced painting, *Botticelli Print*. An early Curry will surprise many.

—JUDITH KAYE REED.





*The Big Haystack:* LUIGI LUCIONI (Etching)

## Thousand-Dollar Prints Go on Exhibition

ORDINARILY, print prizes in the regional and national annuals range from \$10 to \$100, well under those reserved for oils, watercolors and sculpture. A little more than a year ago, Associated American Artists, a thriving institution that started out solely as a distributor of the \$5 prints which still yield substantial revenue, announced a national print competition with unheard-of financial inducement—three \$1,000 prizes. Also offered were ten \$200 purchase awards.

We observed last year that the prints selected by the jury for exhibition and awards were generally middle-of-the-road to conservative, and that seems to be even more true of this year's show, on view at A.A.A.'s New York galleries through August 15. Again, the technical level of excellence is high, the percentage of experimentation, both in media and ideas, is relatively low. Why? The revolution in print-making which has been brewing for some time was more in evidence at the National Academy and Brooklyn Museum print

shows this season. It has bred lively young groups all over the country, and finally culminated a short time ago with the venerable Society of American Etchers changing its name to include all fine-print media and combinations thereof. (See July editorial.)

But back to the important news of the show, the purchase prizes and awards. (The plates, stones or blocks become the property of A.A.A. for limited distribution.) The three \$1,000 winners are all typical and good examples of the individual artists' work.

Ivan Le Lorraine Albright's *Self Portrait* turns a 1935 painting into a lithograph with remarkable fidelity to the detail and textures of his well-known oil technique. The processes of decay and ornamentation have advanced; otherwise the two subjects are identical. Stephen Csoka's etching, *Fatherless*, is notable for its design and the combination of pathos and innocent faith expressed in the figures of the young mother and her two children. It also has its counterpart in oil, now

hanging at Contemporary Arts. *The Big Haystack*, an etching by Luigi Lucioni, is, as one would expect, an excellent example of the traditional, both in conception and execution. These prizes were selected by a jury composed of the following members of the firm: Reeves Lewenthal, Estelle Mandel, Pegeen Sullivan and Robert Parsons.

The ten \$200 awards went to *Saratoga Springs Victorian* (drypoint) by Lawrence Kupferman; *The Six Netmenders* (mezzotint) by Robert von Newmann; *Enough!* (etching and aquatint) by Harry Sternberg; *Israel in Egypt's Land* (line-aquatint) by Ralph H. Scharf; *Spring Rain* (lithograph) by Gwen Lux; *Lake in Central Park* (lithograph) by Adolf Dehn; *Saint Michael's in Brooklyn* (lithograph) by Ernest Fiene; *Fighting Cocks* (lithograph) by Edward Chavez; *The Groom* (lithograph) by Federico Castellon; and *Sleeping Women* (copper plate aquatint) by Doel Reed.

Of these, Chavez' cocks, a whirl of flying feathers in dynamic, semi-abstract design, and Gwen Lux' charming children playing in the rain (this sculptor's first exhibited venture into graphic arts), are particularly worthy selections. The others are up to the artists' usual standards.

Among the modern works, Boris Margo's large (too large to be eligible for a prize), surreal *Carnival* is outstanding. Will Barnet, Robert Cole Caples, Malcolm Myers and Rockwell Carey contribute abstractions that are good on a variety of counts. Imagination outweighs representation in David Bekker's swirling, rhythmic *Dance at Melave Malka* and in Russell Limbach's subtle *Studio interior*.

Drama, power, sometimes both, characterize landscapes by Syd Brown and Victoria Hutson Huntley; a malevolent, symbolic bird by Lawrence Barrett; *The Old Ferry* by Eugene Higgins and *Ecce Homo* by Umberto Romano. Among other prints that stick in the memory are Nura's enchanted *Animal Kingdom*; Lasansky's grim *Self Portrait*; Dehn's good-natured satire, *On the Avenue*; Jeanne Magagan's starkly simple *Boats*; Alexandre Hogue's rugged *Ozark Spring House*; Margo Hoff's stylized *Torso* and a delicate *Cove* by Albert Gold.—JO GIBBS.

## Urban Serigraphs

"Welcome to the City" is the invitation at the Serigraph Galleries, where urban prints by members are on view through Sept. 20. Even if the city is too much for you these dog days you will probably find pleasure in the exhibition, for many of the prints remind us that New York also has its cooler seasons—usually nine months of the year.

Outstanding prints in the lively show, notable for diversity of style, are newcomer James H. McConnell's *Textural Invention*, an abstraction which may or may not have anything to do with the city; Leonard Pytlak's soft, subtle rendering of a performance of *Les Sylphides*; Sylvia Wald's well-patterned *City Lot on Sunday* and Ernest Hopf's large construction scene, *Structures*. The gloomier side of the picture is poignantly presented by Roy Decarava in *Jake Aged Seven* and *No Work Today*.—J. K. R.



*Fatherless:* STEPHEN CSOKA (Etching)

## Pilfered Prints

TIME WAS when a good etching was in demand as standard wolf equipment (as was, say, a first edition of Thomas Aquinas or a Stutz Bearcat, depending on what league you played in). Last month, however, prints by such artists as Rembrandt, Dürer, Millet, Van Dyck and Zorn were being peddled on the streets of New York for \$10 apiece, with no takers. And thousands of imported etchings from Italy were jamming the U. S. Customs warehouses in forfeit of 10 cents duty per print.

One Dante Forzano was apprehended in New York's Bryant Park while attempting to find a buyer for twenty-six stolen Old Master etchings and engravings. He said he had obtained them "on consignment" from a friend. He said further that he was on his way to have them appraised by a race-track bookmaker who had artistic inclinations.

Having booked their prisoner, the police were confronted with the problem of appraising the pilfered prints. The two detectives who made the arrest signed an affidavit that the lot was worth \$10,000. Police Headquarters upped it to \$40,000. Finally Edward Lowther of the art firm of Arthur H. Harlow & Co. evaluated them at about \$2,000. None of the etchings, by the way, belonged to a \$100,000 collection stolen from the Harlow Gallery last November, but four of the prints were identified as the property of Charles Sessler & Co., Philadelphia book and print dealers. Police have been unable to find the owners of the rest.

Meanwhile the U. S. Customs Service ran squarely into an art problem when thousands of etchings from Genoa began flooding through New York, Philadelphia and other eastern ports, consigned to individuals and business concerns who had not ordered them and who declined to pay the duty. A group called "Cooperativa Italiana Artisti" obtained a mailing list of Americans and have been sending packages, each containing six etchings by contemporary Italians, along with a letter saying "pay if you appreciate our efforts." It is estimated that 8,000 to 9,000 such packages have entered New York alone, where the 60c. duty is based on the Customs evaluation of the etchings at \$3 for the six. Just how many people have paid the duty and claimed their prints is not known.

## Cornell Given Prints

A comprehensive collection of more than 3,000 prints, covering the history of graphic arts, has come to Cornell University as a bequest of the late William P. Chapman, Jr. Acquired over a period of 40 years, the group starts, chronologically, with a selection of Dürer engravings and woodcuts, including the *Melancholia* from the Lockner collection, *St. Jerome In His Cell* and *St. Anthony*. It continues through the 17th and 18th centuries with fine examples by Rembrandt, Ruysdael, Lorrain and Canaletto, to a particularly strong representation of 19th century artists, and 140 prints by Pennell.

The collection, valued at \$200,000, is now being catalogued and arranged for study purposes.

August 1, 1947



Selectman of Polecat: ALEXANDER JAMES

## New Hampshire Honors Alexander James

ALEXANDER JAMES was born into America's first and only aristocracy, the aristocracy of creative intellect. During his all-too-short lifetime he made his own worthy contributions, more modest and less widespread in influence than those of his famous father, William, or his illustrious uncle, Henry, but a genuine addition to the American tradition of creative portraiture.

Alexander, like his father and grandfather before him, led rather a peripatetic life during his youth. In Paris he made a discovery: "It became increasingly a wonderment to me that I was working from French models when my own kind with aches, irascibilities and native twists which I could gauge were up and down the road at home." So back he went to New Hampshire, to record the craggy features and rugged character of New England cobblers, selectmen, carpenters and game wardens, as well as an occasional Social Registerite and intellectual notable.

And it is the State of New Hampshire that is now honoring his memory with an exhibition of more than 70 of his works, on view at the Currier Gallery in Manchester until Sept. 15.

In a foreword to the catalogue, Barry Faulkner says: "Sometimes James painted with passionate directness that was startling in its intensity, at other times with a subtlety and wealth of information reminiscent of his uncle's best prose-portraits. He stood four-

square in the native American tradition of painting, and while open to fresh influences remained undisturbed by ripples of European fashion. James was a man of charm and distinction, but above all he was a compassionate man who took the problems of others upon himself. . . . He put aside the superficial aspects of portraiture and set himself to interpret, without compromise, fundamentals of character."

After the Manchester showing, the exhibition will move to the Boston Museum, and during December it will be on view at the Corcoran Gallery in Washington.—JO GIBBS.

## Debut of Rothenberg

First in a series of one-man shows planned by the recently-opened Carlebach Gallery is a promising introduction to a young painter, Arthur Rothenberg, whose warm, emotional paintings will be on view until August 16.

As is often the case with debut exhibitions, this one frankly reveals the artist's indebtedness to well known painters, in this instance, Cézanne, Vlaminck and Rouault. But as is also the case with young painters of talent, Rothenberg manages to convey evidence of his own strength and vision. *Circus Feet*, *Flight to Nowhere*, a handsome painting of refugees huddled in a boat on a stylized sea, and *The Thin Ones* are outstanding.—J. K. R.



*Moonlight and Old Trees:* JAMES PENNEY

## Veterans and Recruits in Kraushaar Stable

TRADITIONALLY, the summer group show is a "show case of samples" which aims particularly to give summer visitors an idea of the scope of a particular gallery's wares. Secondly, it frequently serves as a proving ground for new artists—a test as to whether or not they will fit into the established group.

The current exhibition at Kraushaar fulfills both of these functions. Five of "The Eight" of 1908 are well represented, Glackens by a sparkling, impressionist *Swan Pond*, *Belleport* which hasn't been shown publicly before; Lawson by the well-designed, monotonous *Swimming Hole*; Luks by two wide-eyed children staring at a *Wedding Cake*.

Bouche's often-seen *Bowlmor Bowling* remains one of his best canvases, gaining in stature with each viewing, while Yvonne du Bois has hit a new high with a painting of three serene and delicately integrated heads entitled *Introspection*. Both the use of light and precision of technique in John Koch's cool, green *Interior* remind one of the Little Dutch Masters.

Five newcomers represent almost as many different styles of painting. The stark *Moonlight and Old Trees* by James Penney packs an immediate dramatic punch, while Kenneth Evett's *Elevated*, subtle both in arrangement and deep color, requires more time for full ap-

preciation. George Morrison's forceful and vivid *Driftwood* might be classified as an expressionistic abstraction. In quieter veins are Bernard Arnest's pleasant *Outskirts* of a village and *Monument*, by E. P. Jones, seen in the last Whitney Annual. (Through the summer.)—JO GIBBS.

## Seven at Artists Gallery

Works by seven painters, few of them new to the gallery, make up a diversified show at the Artists' Gallery, on view until Aug. 16.

Taking top honors in the group are two painters who can each claim a vigorous, fresh approach: Louis Donato and Sakari Suzuki. Donato works in decorative modern idiom and his *Girl with Fan* is a successful achievement in which rich flat color serves well in an expressive figure painting. More flamboyant—in color and statement—is Suzuki, whose *Back Yard* is an exciting medley of people, houses and objects.

Howard Passel shows a small *Still Life* that is a pleasant, nicely-colored essay on a familiar theme, while John Wolins combines ribbony color with rhythmic expression in *Susanna and One Elder* (we thought we saw one or two more). Other exhibitors are Hans Boehler, Anthony Toney and Aristodimos Kaldis.—J. K. R.

## When We Were Young

THE DOWNTOWN GALLERY is showing a group of its latest acquisitions in the field of American Folk Art, August 12 through August 29. It is a choice collection and, whatever your approach to the subject, varied enough to include much of interest. The dozen or so paintings, several stencilled decorations on velvet, and three woodcarvings were found in various Northeastern states, and are being exhibited for the first time.

The only artist of note is Edward Hicks, who is represented by a fine and well preserved *Apollo and Marsias*, apparently derived from an old engraving. A pair of particularly attractive portraits, *Oliver and Harmony Child Wight* were found in Cambridge, Mass., but in flair suggest a Southern artist. The costumes date them approximately 1790 to 1800. *Girl with Bird* by C. L. Lewin is an unusual combination of practiced skill and naivete. A fine example of early 19th century "coach painter's" art is found in *Woman with Shawl* by one O. K. Fowler.

Those whose interest in folk art is motivated by amused condescension, will be rewarded with *Farmhouse Gossip* by T. G. Knight, 1887. *Springfield Family*, a large oil on wood panel painted about 1820, is, on the other hand, a serious and well done document. Three woodcarvings—two of eagles and an exceptionally good fish weathervane—round out the show.

—ALONZO LANSFORD.

## Philadelphia Primitive

Another current primitive is Jessie Drew-Bear, who opened an exhibition of paintings of scenes from *Alice in Wonderland* in July at the Weyhe Gallery. Mrs. Drew-Bear, who is in her 60s, is the keeper of a flower shop in Philadelphia, but ever since her daughter presented her with a box of oils a few years ago she has been a painter as well.

When her works were first exhibited they aroused considerable enthusiasm and she is represented in the collection of President Betancour of Venezuela, Sidney Janis, Albert Duveen and others. Why this should be so we cannot tell you, for although her pictures are brightly colored and reveal the pleasure she takes in painting them, they are a far cry from that intensity of personal vision that sometimes helps man produce a created picture without the benefit of technical skill and specialized knowledge. The paintings can be seen again when the gallery reopens on Sept. 1.—J. K. R.

## City Adopts Museum

The Springfield (Mo.) Art Museum has been taken over by the city of Springfield and will henceforth be supported by public tax levy. Winslow Ames, former director of the Lyman Allen Museum is the new director.

The Museum was founded in 1927 by a corporation of women who managed it until now and who will, under the new name of the Southwest Missouri Museum Associates, Inc., co-operate with the city-appointed Board of Trustees.

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Art, artists, interested laymen and students have long since taken the center of the stage in picturesque Provincetown. People work, play, eat and sleep painting and sculpture, drawing and graphic arts, so it is little wonder that the two summer shows at the Provincetown Art Association maintain a high professional level, and the sales are rather phenomenal—\$25,000 in the past two years. The July exhibition ran the full gamut of current trends, from some excellent, traditional portraits to exciting expressionistic-abstractions. Provincetown Harbor by Charles Heinz, reproduced above, falls somewhere near center. Among many works noted were two superb watercolors by Xavier Gonzalez, Clam Digger by Joseph Hirsch, pictures by Grace and Heinrich Pfeiffer, Dorothy Gregory, Vernon Smith, Lawrence Kupferman, Ruth Cobb, Jerry Farnsworth, Helen Sawyer, George Yater. Maurice Sterne was missing, John Whorf and Edwin Dickenson were present.

## 'They' Told Her How and When to Paint Them

THE LATE MRS. MARIAN SPORE BUSH, wife of the founder-president of the Bush Terminal Co., carved a strange, colorful career during her 53 years on earth. Abandoning a prosperous dental practice in Michigan, Mrs. Bush came to New York City in 1922 and soon exhibited her curious "psycho-automatic" paintings—crude, but often compelling works for which she claimed authorship only as a medium, the real painters being an unidentified "They" who always told her what to do, often with an unspirit-like annoyance if she became the least bit lazy or recalcitrant. One, she reported, even wistfully announced he would box her ears if possible, which it wasn't, for Mrs. Bush encountered these "They" only through her auditory nerves.

Mrs. Bush, who also attained fame as "Lady Bountiful of the Bowery" during the Depression, died last year. Now Beechhurst Press has published her book, *They*, in which she has described her painting process and art cicerones, those "They" who also helped her deliver world prophecy. Simultaneous

with publication, the Grand Central Galleries (57th Street Branch) are holding a memorial exhibition.

Included are a group of her symbolic war pictures, painted in black and white and of which *Greed, the War Machine* is a fascinating example, another group of ordinary landscapes of Guam which look like the work of any one of many self-taught artists, and a pair of stupendous flower-studies—in which the enormous forms are actually carved in paint and decoratively arranged. The pictures are not for sale and will probably all remain secluded in the private possession of her husband, after the show closes on Aug. 9.

—JUDITH KAYE REED.

### Abris Silberman Sails

Abris Silberman, president of the E. and A. Silberman Galleries, New York, sailed for Europe on July 11 with his wife and daughter. One of the principal objects of the trip will be the selection of an exhibition of contemporary Swiss, French and English paintings for showing in New York.

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## Regarding Boston

By Lawrence Dame

Gayer, brighter than the Allston show, is the annual summer exhibition of English and Dutch old masters at the Robert C. Vose Galleries. Staging an array of which many small museums might well be jealous, canny Mr. Vose has done himself proud. Some borrowings augment the Vose stocks.

Outstanding is an austere painted version of Petrarch's Laura, School of Fontainebleau, in which the beauty is a demure matron worthy of the 300 sonnets and 80 canzone the poet wrote at a safe distance from her uncuckolded husband. Beautifully modelled is Jonathan Richardson's faintly roguish self-portrait, while the Gainsborough portrait of a man uses blue less lavishly than in the *Blue Boy*. David here escapes from his dreary though lush testimonials to the genius of Napoleon with an incisive, crisp portrait of Jean de Bry, equal in quality to another male portrait by Ingres. Sir Godfrey Kneller's *Admiral Sir John Jennings* is a fine, hearty likeness of a blustering old fellow in braided coat whose background is a broadside-firing frigate.

Van Dyck and Tiepolo vie with each other in religious portraits that may at one time have inspired piety. One cannot forget Hogarth's portrait of the Chancellor of Winchester Cathedral, Benjamin Hoadley, for its sure drawing, generous color and delineation of a pretty shrewd old cleric.

Leaving these halls made classic for the summer, it seems a far cry to the high, wide and wild seaside art colonies. At Rockport, we found Stanley Woodward receiving the Butnam watercolor prize for a direct, restrained picture of water and rocks. At the North Shore Arts Association it was amazing to find a mediocre poster-like seascape by Gordon Grant, president of the Association, receiving first prize in the midst of so many superior oils. Something more than honorable mention might have gone to Ted Kautsky's paper of a stark headland with a house braving the surf. Stephen Maniatty won the Publicover prize for an oil of mill, stream and banks. Maria List Kinder got another honorable mention for a portrait of a florid old dowager.

The Gloucester Society of Artists show down the road, a modern group challenging the conservative, has spirited sculpture by George Aarons and a tour-de-force oil portrait by John Northey, gallery director, with tiny brush strokes composing an infinitesimally patient mosaic-like effect.

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Evelyn Marie Stuart Says:

For the record, this Conservative does not think so ill of Communism or Fascism as to blame either for the debacle of Modernism in art. They may, however, all be the triplet offspring of some general evil, for they all resort to the same intensive applications of propaganda and purges. It is nothing less than ironic, for example, to listen to the wails now arising over the justly deserved cancellation by the State Department of a travelling exhibition devoted exclusively to modernism. When one recalls that this craze was ushered in by the exclusion from exhibitions in our great museums of every sincere conservative painter—purging into outer darkness a brilliant school of American figure and landscape painters to make room for primitives and half-trained daubers—then the present bleat by Modernists about "freedom" in art expression has the hollow ring of remorse in a rain barrel. As for propaganda, the press has smelled for years of tripe attempting to prove that visual art is better than it looks. As a correspondent recently returned from Russia writes: "Only the old remember better things." The arrogant tyranny of Modernism has even descended to stripping our museums of fine examples of the craftsmanship of the past. Communism and Fascism have much to learn from Modernism in the way of ruthless extermination of dissenters.

## Denver's Annual

FANTASY REIGNS in the Denver Art Museum's 53rd Annual Exhibition, on view at the Chappell House galleries through August. But she has a large and varied entourage, representative of most of the divergent trends in contemporary art. One of the largest competitions sponsored in the Rocky Mountain region, the show is made up of 150 items, selected from the works of 307 artists from 16 states.

Robert Tyler Davis, the new director of the Art Museum in Montreal, served as the one-man jury, and gave purchase prize awards to Fred Conway for *Game*, a moody oil in rich color; to Mauricio Lasansky, one of the most gifted graphic artists in the Western Hemisphere, for a nine-color-plate abstract print entitled *Spring*, and to Humbert Albrizio for his alabaster carving, *Bird Form*.

Honorable mentions in oil painting went to Sid Fossum, Richard Haines, Carl Morris and Everett Spruce; in watercolor, to Stuart Edie, Alden Mason and John O'Neil; in prints and drawings to Francis de Erdley, Charles Heaney, Arvid Johnson, Jeanne Magafan and Charles Quest, and in sculpture, to Gladys Caldwell Fisher.

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## Mrs. Hutchins, Rebel

By C. J. Bulliet

CHICAGO—Two projects well under way in the studio of Maude Phelps Hutchins, Chicago sculptor, painter and literary person, promise to be sensations within a year.

Mrs. Hutchins, wife of Chancellor Robert Maynard Hutchins of the University of Chicago, has been a storm petrel in Chicago art circles since 1932, when she published her *Diagrammatics*, mostly sketches of female nude figures, with psychological interpretations by Professor Mortimer Adler of the University of Chicago. The sketches were "doodlings," supposed to come from Mrs. Hutchins' subconscious, and they and Prof. Adler's explanations vied with each other in obscurantisms akin to what you encounter in Joyce's *Ulysses* and the writings of Gertrude Stein. But there emerged one clear enlightenment that Maude Phelps Hutchins has a keen and impish wit.

This wit has manifested itself in many of her subsequent works, and should make devastating her illustrations for the *Sonnets* of Shakespeare, one of the two projects on which she is now working.

I haven't seen the drawings, but knowing her sublime lack of reverence for antique stuffiness, as displayed in a play of hers, *The Case of Astrolabe* published in "new directions," Mrs. Hutchins' interpretations of the Sonnets should be refreshing. Astrolabe, in Mrs. Hutchins' conception, was the love child of Abelarde and Heloise, and what she did to him shouldn't happen to the "Dark Lady of the Sonnets."

Mrs. Hutchins' other project is an *Unhappy Magdalene* in black bronze, half life-size, posed by a Javanese girl, one of Devi-Dja's dancers. She is standing, arms outstretched, to suggest Holy Cross. The distinctive feature is a deluge of black hair, flowing from the crown of her head to the middle of her thighs. The whole conception is a startling blending of Far Eastern paganism with Christian devotion.

Mrs. Hutchins demonstrated a thrilling expertness in a kindred psychological interpretation in 1945, when she exhibited a vase in terra cotta, 20 inches tall, incorporating in its structure four nude female figures standing the full length of the vessel, intricately a part of the structure and not rococo ornament. It challenged comparison with ancient Chinese vases and with Chaldean and old Greek ceremonial pieces.

*Unhappy Magdalene*, I imagine, will stir some such controversy as greeted Mrs. Hutchins' nude young man in bronze in 1944, eagerly alive, scandalously naked, said some of the shocked.

Mrs. Hutchins, before her marriage, was Maude Phelps McVeigh, with blue Colonial blood flowing in her veins from both the McVeighs and the Phelps. Her whole art life, however, has been a revolt against so much blue in direction of red.

## Milliken Re-Elected

William M. Milliken, director of the Cleveland Museum of Art, has been honored by re-election to the presidency of the American Association of Museum Directors.

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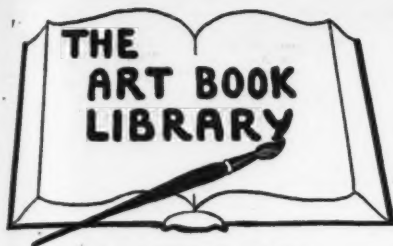
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By JUDITH K. REED

### A Scholar's Thesis

*"The Way Beyond 'Art'"* by Alexander Dörner. Introduction by John Dewey. 1947. New York: Wittenborn & Co. 244 pp. of text and illustrations. \$5.50.

Early in April of this year a scholarly book with a modern art cover was published. By the following month the book was required reading for Harvard graduate art students; it had been re-ordered by readers in foreign countries from Italy to Australia; a group of Montreal biologists were reported to have "seized upon it as a sort of Bible" and the author, a former director of the Hanover Museum and now a member of the art faculty of Brown University, had been invited to visit Dr. Adelbert Ames, head of the famed Dartmouth Eye Institute. Dr. Ames' letter of invitation concluded:

"We have been engaged for years in research of the nature and origin of visual sensations. Our disclosures supplement your point of view to a most extraordinary degree. As your contribution opens up new vistas to us, I feel that it is most important that we should get together."

What was all the excitement about? What was so unique about a thesis of art that recognition should come from workers in diverse branches of science, a field which all too rarely (and by reciprocation) feels any fraternity with the realm of art?

The answer is simple: the book is not just another learned discussion of problems of contemporary art but a work which expounds an original art philosophy. It is a philosophy that is as different from those surrounding art until now as is the modern physicists' view of the world—upon which Dr. Dörner's theories are based—from, say, the medieval concept of a finite, geocentric solar system.

The book is subtitled "The Work of Herbert Bayer," for Dr. Dörner has chosen to illustrate his thesis by discussing one of the artists he feels has grasped the essence and form of our changed world and to have used this knowledge in his approach to art. But the scope of the book is much broader, and since its thesis embraces the whole field of living, readers should be cautioned against considering the Bayer

discussion as the crux upon which the argument rests.

Of nature, the subject matter of art as it is of the book and philosophy, Dörner says: "She is no longer the good old nature which blindly moves and redistributes pellets of matter from one place in space to another. It is no longer a hostile colossus against which we have to defend ourselves by searching for an eternal law. This is a nature that is as alive and creative as we are, a nature that moves because it changes itself and its laws, a nature that grows by interactive self-transformation. We are faced with the new breathtaking openness of a nature which is massless energy and therefore never enclosed in the cage of identity."

This cage of identity, according to Dörner, was for the artist the cage of space, the cage of limited three-dimensional perspective and rigid planes. A modern artist, aware of new discoveries of science, now has a much broader field in which to work.

The book begins with a lengthy discussion of art history that is provoking, if difficult, reading. Dörner's theory would invalidate for this stage of our scientific knowledge the art approach of the two Western philosophies. That of the Renaissance, which was based largely on a belief in the immutability of matter, was also based on what we now perceive to be scientific ignorance in many phases. Equally outmoded for Dörner is the later approach of the Romantics who, although they brought liberalizing influences into art thought, also supplanted the tyranny of immutable nature with the tyranny of the individual whose supreme significance was made into another rigid law. To this Romantic school Dörner assigns nearly all painters from Impressionism onward.

Therefore, equally discarding both principles of immutability, under which, as John Dewey points out in his introduction to the book, the artist was first the "servant of absolute form" and then taken to be "himself absolute and hence spontaneous creator," Dörner comes to an art which he would call Modern Realism. It is a conception that he believes capable of reintegrating humanism and science, and thus bridging the chasm that has characterized contemporary modern aesthetic thought since Romanticism.

This is a book of tremendous depth, boldness and challenge. Philosophical in content and language, it makes ponderous reading. As such it can not attract a wide audience, but for those who make the questions of why and how part of their life Dörner's book is singularly important.

The book is well illustrated with a large selection by Bayer, together with other modern and old works.

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Edwin W. Zoller	Tyrene, Pa.
Emily L. Hoffmeier	West Chester, Pa.
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Julia Talbot	Ninety-Six, S. C.
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Helen Menken	New York, N. Y.
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Gene Grant	Sherman Oaks
Jonathan Scott	Sierre Madre
Marian Breckenridge	Sonoma
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 Elmina Kempton .....Richmond  
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 Isaac Delgado Museum .....New Orleans  
 Mrs. D. L. Jackson .....New Orleans  
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 Jane Thorburn .....New Orleans  
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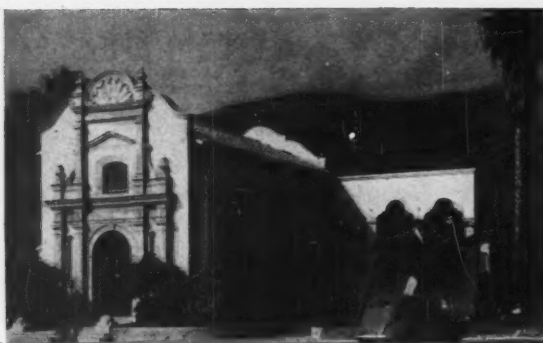
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## A Modern Viewpoint

By RALPH M. PEARSON

### Name Calling in Art

As an offensive weapon in argument, name calling can only be effective when people who are exposed to it are not well enough informed to analyse it and also to form their own opinion about the subject of the attacks. In the case of name calling attacks on Modern Art a considerable portion of the American public is not sufficiently informed to appraise either this weapon or its target. When, therefore, the Hearst Newspapers and a certain Chicago art critic indulge lustily in such an offensive, they are probably effective with the unthinking among their audience—and they are difficult to answer, without resort to the same tactics, which gets nowhere.

For instance the Chicago critic has been recently calling Modern Art such names as these: "From aberration to lunacy . . . puerility . . . the coma of abstraction . . . babbling . . . dictatorship with a thought police, attempting to intimidate the public by ridicule." These are mild in relation to the Hearst attacks; his words sear the page. But both are harmonious; they agree in principle and their authors must admire each other as valiant pals in a crusade to destroy Modern Art.

How can such zealous crusaders be answered? To tell them they condemn what they do not understand is ineffective. They don't admit it, they lack intellectual curiosity; the critic calls such a remark "intimidation by ridicule." To tell them that many of us of the older generation whose art training predated the modern revival, felt back in 1913 as they do now, but that we changed our views as we found out what was back of this "crazy art"—this fails also; they cannot see themselves in perspective.

If we try to explain, the task is complicated by the fact that some modern works are puerile, faked, half-baked, confused and pathetic. Such may deserve the attacks hurled so recklessly. But the Movement does not. The leader works of the day return to the Grand Tradition. But a person who cannot see the designed creation in an El Greco obviously can't see it in a Picasso. All he can see in both is subject and the fact that one is reality and the other distortion or abstraction prejudices him irrevocably against the latter. As to abstraction—the idea that an artist can play visual harmonies in color without subject, as a composer plays aural ones with sound, this is totally beyond the horizon.

It would not matter what Hearst and unregenerate art critics thought and said if their words did not get into print to influence others. When they do reach millions or thousands, and particularly when they resort to that lowest form of controversy—name calling—they do have to be answered.

But how?

By suggesting that when a certain subject arouses vicious, abusive attack there must be something to that subject and it will be wise to take the trouble to form one's own opinion.

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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

Baltimore, Md.

27TH ANNUAL EXHIBITION OF PAINTINGS OF BALTIMORE. Oct. 5-Nov. 16. Peale Museum. Open to all artists. Subject: Baltimore, its people, scenes, life. Media: Any except black and white drawings. Jury. Prizes totalling \$150. All paintings must be framed; largest dimension must be less than 60 inches including frame. Entry cards. Work due Sept. 13. For further information write Wilbur Hunter, Jr., Director, Municipal Museum, 225 North Hilliday Street, Baltimore 2, Md.

Los Angeles, Calif.

27TH ANNUAL EXHIBITION, CALIFORNIA WATERCOLOR ART SOCIETY. Sept. 16-Nov. 1. Pasadena Art Institute. Open to all artists. Media: watercolor, pastel, gouache. Prizes. Jury. Entry cards and work due Sept. 3. For further information write Julie Polousky, Secretary, 636 Chestnut Ave., Long Beach 12, Calif.

New York, N. Y.

AUDUBON ARTISTS 6TH ANNUAL EXHIBITION. Dec. 11-29. National Academy, 1083 Fifth Avenue. Open to all artists. All media. Jury. Prizes. Entry fee \$3. Entry cards due Nov. 26. Work due Dec. 4. For further information write to Room 307, 1501 Broadway, New York City 18.

SOCIETY OF AMERICAN ETCHERS, GRAVERS, LITHOGRAPHERS & WOODCUTTERS INC. 32ND ANNUAL & 9TH ANNUAL EXHIBITIONS. Nov. 12-Dec. 3. National Academy. Open to all artists. Media: Prints, Intaglio, Relief, Planographic executed since Jan. 1, 1946. Entry forms due Oct. 1. Work due at office of Society Oct. 8. For further information write Society of American Etchers, Gravers, Lithographers & Woodcutters Inc., 1083 Fifth Avenue, New York City 28.

ALLIED ARTISTS OF AMERICA 34TH ANNUAL EXHIBITION OF CONTEMPORARY ART. Oct. 5-26. National Arts Club. Open to all artists. Media: oil, watercolor, sculpture, designs for murals. Jury. Prizes. Entry fee \$6. Work received: Non-members, Sept. 22; Members, Sept. 23, at 119 East 19th St. For entry cards and further information write Robert D. Barrett, 174 East 71st St., New York City.

Newark, N. J.

4TH OPEN COMPETITION EXHIBITION. Oct. 5-25. Ross Art Galleries. Open to all artists. Media: oil, watercolor, tempera. Cash prizes. Entry fee \$2. Entries due Sept. 29. For further information write Zachary Ross, Director, Ross Art Galleries, 807 Broad St., Newark 2, N. J.

### REGIONAL SHOWS

Atlanta, Ga.

SECOND SOUTHEASTERN ANNUAL. Oct. 5-19, High Museum of Art. Oct. 20-26, Davison-Paxon Co., Atlanta. Open to artists of North and South Carolina, Ga., Fla., Ala., La., Miss., Tenn. Media: oil, tempera, watercolor. Jury. Purchase prize awards \$1,500. Work due Cathcart Storage Co., 134 Houston St., Atlanta, Sept. 1-20. For further information write Ben Shute, High Museum of Art, 1262 Peachtree St., N.E., Atlanta, Ga.

Columbus, Ohio

23RD OHIO WATERCOLOR SOCIETY CIRCUIT EXHIBITION. Nov. 1947-June 1948. Columbus Gallery of Fine Arts. Open to Ohio born or resident artists. Media: watercolor, gouache. Jury. Cash prizes. Fee \$3 including membership. Work due at Gallery, 480 E. Broad, by Oct. 4. Entry cards, fee and requests for further information write Sec'y-Treas. Miss Lois Lampe, 476 King Ave., Columbus 1, Ohio.

Hartford, Conn.

TENTH ANNUAL CONNECTICUT WATERCOLOR SOCIETY EXHIBITION. Oct. 4-26. Wadsworth Atheneum Art Museum. Open to residents of Conn. Media: watercolor, gouache. Prizes. Jury. Entry cards and work due Sept. 26. For further information write Mrs. Gertrude D. Thompson, 24 Sunnyslope Drive, West Hartford, Conn.

Montclair, N. J.

17TH ANNUAL NEW JERSEY STATE EXHIBITION. Nov. 2-23. Montclair Art Museum. Open to artists born in and residents of New Jersey. All media. Jury. Awards. Entry fee \$1 for members of Museum or AAPL; all others \$1.50. Entry cards due Sept. 22. Work received Sept. 28-Oct. 5. For further information write Montclair Art Museum.

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## American Indian Annual

[Continued from page 12]

was made. Today brings us a new school of American Indian painting—an integral art combining the heritage of the Indian's ancient civilization that startled Dürer, his adjustment to it and his individual expression of our time as seen through the eyes of a painter taking his merited place in American art. Among the pioneers of this modern day movement should be mentioned Tsa-To-Ke, Ma-Le-Wi, Moko, Mootzka and Aqwa Pi.

Indication that the American Indian is achieving his goal finds proof in the words of Director Frazier, writing in the catalogue of this year's exhibition:

"Encouraged by a long overdue wave of understanding which came in the years immediately after the First World War, Indian Art, revitalized and somewhat altered, made a new appearance. One of the most interesting of its new directions was a more intense and more general use of painting as a medium for expression. Expanding to all parts of the country, the movement has gained momentum with youthful Indian artists hastening to document the physical and spiritual existence of their grandfathers, but driven by the full realization that even the memories of the old traditions could not be retained through future generations."

Contrary to *Time Magazine's* implied theory that the Indian must be protected from modern life, must continue to paint formalized "pictures to heal the sick, encourage the warriors, and bring rain for the harvest," the modern Indian artist has painted his own particular "Declaration of Independence," now insists on participating in the 20th Century. *Time* regrets that the Philbrook exhibits "had little magic about them." For the Indian to think and feel other than as a 20th Century artist is as futile as forgetting that the atomic bomb swept away the very roots of mysticism.

## Washington Allston in Boston

[Continued from page 13]

gray-greens; a Ryderlike nocturne which is interesting for loose cloud effects; a humorous *Poor Author and Rich Bookseller* (the painter had a gift for the comic despite his flair for solemn, grandiose landscapes); a luminous *Man in Chains*, with Rubens flesh tones; many gigantic mural pieces and one good symbol of the final American period, *Florimell fleeing on a white horse out of Spenser's Faerie Queen*.

Allston's fondness for Stygian effects is often relieved by a welcome clarity of primitive Italian blue, as in distant mountains. He draws heavily upon Renaissance inspiration for richer, warmer tones. Almost always, though, to counterbalance the pleasing effects of color, comes the insistence upon allegory or its equivalent which stands far apart from tastes of today and, unfortunately, helped make Washington Allston less popular, except in stuffy circles that liked story pictures, than he might have been had he possessed a more independent, experimental spirit.

The exhibition, which, as we say, is important historically, is augmented by drawings which show diligence rather than genius.



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## THE 1947 PATRONS

[Continued from page 26]

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## West Coast Rivals

[Continued from page 6]

come than sense, but there is a core of thoughtful, genuine artists doing impressive work in these veins, and these now seem to be the characteristic artists of the region. They impress the Southern California tripper as more abstract than their southern colleagues because they carry the cool intellectuality which has always characterized San Francisco's art into their abstract works. In Los Angeles even non-objective works make much of their appeal through colors and textures of a sensuous rather than intellectual sort, while representation is still practiced by most of the leading artists.

On one score, people of both cities seem agreed: Los Angeles is a better art market. I have seen no figures to prove it, but the number of active dealer-galleries supports the belief.

As to which city is the more important center of art production, only time can say. The styles of art and the attitudes towards it differ so greatly that each believes it has the edge. San Francisco is 475 miles and a world away from Los Angeles and even two-hour airplane service seems to bring them no closer together.

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### That Oneida Competition

The League has had no word that the conditions surrounding the Oneida competition have been revised, nor has it had any disclaimers from the members of the announced jury that they fully understood all those conditions and were fully in accord with them.

So it appears that all designs submitted which fail to win any of the prizes are to become the outright property of the company, without any remuneration for them. There have been numerous inquiries and complaints about this but we presume there will be plenty who will be attracted by the top prizes and little reckon the many odds against them.

The League cannot act as guardian for all the reckless and careless members of the craft, but it does urge all who send in designs to have photostats made of them. These may serve a useful purpose later. And please remember you were warned.

### Reviving an Old Racket

Away back in the 80s the country was overrun with suave salesmen who were selling crayon portraits. The come-on was a frame, usually of walnut with crossed corners. These were made from photographic enlargements, not too carefully gone over with crayon. The agents procured a list of recently bereaved people in the community and it did not take too much selling, working on the live emotions to get orders.

This is not deprecating the crayon drawings in the hands of masters, like William Oberhardt, but these were pretty terrible—really awful. However, the orders piled up and those crafty salesmen did a land-office business.

The enterprise was revived at later times, particularly after World War I. Now it is being hopped up again, particularly in the middle and southwest part of the country. But this time the big come-on is an oil portrait after the family is awakened by the touched up

enlargement. A "genuine hand-painted" oil portrait becomes easy to sell. These portraits somewhat resemble the subjects, but as works of art they are on the bottom basement steps.

The League has had complaints and queries about this and we should like to have any information anyone may have on the subject. If you or your friends are desiring portraits, there are many competent artists to do them, portraits of which you may be proud and which you need never feel backwards about showing. Just write us. We shall be glad to help you.

### The Honor Roll

The significance of inclusion on the League's Honor Roll is becoming widely known and appreciated. Already four names have been sponsored for this citation at our Annual Dinner next February.

Affording as it does the opportunity of bestowing recognition in a nationwide way upon artists and those who have served art in a conspicuous or helpful way, the Honor Roll has appealed to the League's Chapters. These awards are made at the Annual Dinner of the League, before a distinguished gathering and the citations are read and the presentations are made by Edmund Magrath, National Chairman of Honor Roll and Paul W. Whitener, its National Director.

The reception accorded the Honor Roll and the realization it has served to bring recognition to deserving artists or art patrons is evidenced by the way many of our Chapters have participated in it and cited their own deserving citizens.

Our Chapters should be giving thought to selecting those in their own States and Territories who are worthy of this wider recognition. Full information may be had by communicating with Paul W. Whitener, National Director of Honor Roll. Address him c/o Hickory Museum of Art, Hickory, North Carolina.

### Wengenroth on League's Board

It is with much pleasure we announce the election of Stow Wengenroth to the Board of the League. One of America's younger artists, Wengenroth has already attained a position among the greatest of lithographers. His work is eagerly sought for and prized. The League's membership will surely be happy at this announcement and the additional prestige Wengenroth's name and counsel will lend our Board.

### California—Here We Come

Living up to that stirring song, the California State Chapter is going great guns. It is regrettable our space does not permit us but a scanty mention of their activities.

Paul B. Williamson, who was last year elected to membership on the National Board of the League, is the Regional Director for California and Nevada. Thorwald Probst is State Chairman, Ruby Usher is Vice Chairman, Jean L. Turner is Vice Chairman for Northern California and Arthur Yeoman, 2nd Vice Chairman. J. Alanson Spencer is Treasurer, J. Duncan Gleason, Recording Secretary, and Bennett Bradbury is Corresponding Secretary and Chairman of Exhibits.

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nate in having for state publicity coordinator, James G. Merbs, an outstanding publicity and newspaper man and artist whose splendid and effective work last year so impressed us that we made special mention of it.

A traveling art Exhibition is being launched and is expected to make an extensive tour. Bookings are now under way and include Los Angeles, San Diego, Laguna Beach, Pasadena, Bakersfield, Glendale, Fresno, Stockton, Sacramento, Oakland, Santa Cruz, Carmel, Monterey Peninsula and other places. The exhibition will be under the League's Fair Jury Plan.

They are stressing sales and altogether going at it in an aggressive manner which should spell success. It will be remembered that the Californians won first place last year among the states in American Art Week participation, selecting for their prize the Gordon Grant painting. It is to be hoped this will bestir our other State Chapters. They may find here some suggestions as to what may be done for their artists and American Art.

### Can College Degree Teach Art?

It is interesting to note that since the League exposed the plan to take over the art schools in some States and make the teaching of art predicated upon "semester hours" on how to teach, the subject has become the center of

debate. We headed off the grab for the art schools, and now we are giving some thought to the public schools.

A few months ago an article in the *American Magazine* entitled "What Good is a College Degree?", by Henry M. Wriston, President of Brown University, created a great deal of discussion. Robley D. Stevens, Labor Relations Consultant of Baltimore, wrote to that magazine that: "Too many college graduates feel they should get a free ride on the gravy train because they have a degree and talk and act in 'Know-it-all-terms'." He further says he does not believe that college training can guarantee personal success because it must be earned, and cites Lincoln as an example.

More than in most other fields does this apply to art. Yet art instruction in our public schools has been seized through "squatter's rights" by the "Brain Trust," which is our alias for the National Educational Association. The Association seems to be obsessed with the idea that the primary qualification for teaching art is scholastic standing and not a grounded standing in the profession of art.

No degrees can be really awarded in art, nor can degrees teach it. It may safely be declared that art is not taught—it is learned, and at the hand of one who can do it, by seeing it done.

Little wonder that art in our public schools has come to be the laughing stock in the profession, or that there is that popular feeling over the country that something must be done about it. After all, the subject is art and not college degrees.

### Again, Our Appreciation

This is an expression of gratitude for the numerous letters of approval which are constantly being received. In the old dance hall in Virginia City in the 60s was that sign which has since become world-famous: "Don't shoot the fiddler—He is doin' his dangdest."

It has been noticed that a few hands frequently will inspire a fiddler to play his head off. So, many thanks for the encouragement. These pages are yours. We wish to give you what you want.

—ALBERT T. REID.

### Armand Wargny Dies

Armand Wargny, French painter who had lived and worked in this country for the past 40 years, died July 7 in an Elmira, N. Y., hospital. He was 74 years old.

One of the founders of the Fifteen Gallery in New York City, Wargny had a long and successful career, as painter, art critic and friend to many artists. Born in France, he studied in Paris under John Paul Laurens and was said to have been that artist's favorite pupil. For the past 12 years he lived at Arts Torp, the Pine City farm studio of the prominent Swedish artist, Lars Hoftorp.

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**ANDOVER, MASS.**  
Addison Gallery To Sept. 8: *Selections from New England Art Schools.*  
**BALTIMORE, MD.**  
Museum of Art To Sept. 15: 19th & 20th Century French Paintings; *Old Masters*; 6 Centuries of Fine Prints.  
Walters Gallery Aug.: *The Medieval World.*  
**BOSTON, MASS.**  
Doll & Richards Aug.: *American Paintings.*  
Museum of Fine Arts To Aug. 24: *Washington Allston.*  
Public Library Aug.: *American Prints.*  
Vose Galleries Aug.: *Old Masters; Early English and Continental.*  
**BUCK HILL FALLS, PA.**  
Art Association To Aug. 16: *Annual Purchase Prize Show*; Aug. 18-Sept. 10: *Watercolors.*  
**BUFFALO, N. Y.**  
Albright Gallery Aug. 12-26: *Houses, U.S.A.*  
**CHICAGO, ILL.**  
Art Institute To Aug. 17: 51st *Regional Annual*; Aug.: *Rare Prints; Explaining Abstract Art.*  
Paletto & Chisel Academy To Aug. 28: *C. Carey Cloud Pencil Drawings*; *H. H. Max Herzog Oils.*  
Riccardo Studio Aug.: *Kenneth G. Nock.*  
**CLEVELAND, OHIO**  
Museum of Art Thru Sept.: *American & European Paintings; Prints.*  
**COLORADO SPRINGS, COLO.**  
Fine Arts Center Aug.: *Knoedler Co. Loan Show; Herbert Bayer.*  
**COLUMBUS, OHIO**  
Gallery of Fine Arts Aug.: *Ceramics; Contemporary Group.*  
**DALLAS, TEX.**  
Museum of Fine Arts To Sept. 14: *Southwestern Art*; Aug.: *Jean Charlet.*  
**DAYTON, OHIO**  
Art Institute Aug.: *Harry Standley Photographs; Rogers Sculpture Group; Permanent Collection.*  
**DETROIT, MICH.**  
Institute of Arts To Sept. 1: *Rare Prints*; Aug. 17-Sept. 7: *La Tausca Paintings.*  
**GLOUCESTER, MASS.**  
North Shore Arts Association To Sept. 7: 25th *Regional Annual.*  
Society of Artists Aug. 5-23: *Second Exhibition.*  
**HAGERSTOWN, MD.**  
Wash. City Museum Aug.: *Singer Collection; Objects of Art.*  
**HONOLULU, HAWAII**  
Art Academy Aug.: *Ralston Crawford; Frederick Taubes.*  
**HOUSTON, TEX.**  
Museum of Fine Arts To Sept. 1: *Modern Mexican Drawings.*  
**KANSAS CITY, MO.**  
Nelson Gallery Aug.: *Birger Sandzen Watercolors.*  
**KENNEBUNK, ME.**  
Brick Store Museum Aug.: *Members and Invited Artists Show.*  
**LA JOLLA, CALIF.**  
Art Center Aug.: *Haifield Gallery Watercolors; Leslie Lee; Alvin Beller.*  
**LOS ANGELES, CALIF.**  
Cowie Galleries Aug.: *Contemporary American Paintings.*  
Stendahl Galleries Aug.: *Ancient American Art; Modern French Painting.*  
Taylor Galleries Aug.: *Philip Pavai Oils.*  
Van Leyden Gallery To Aug. 10: *Karin Paintings.*  
Vigevano Galleries Aug.: *Pissarro To Picasso*; Sept. 7-Oct. 3: *Max Band.*  
**MANCHESTER, N. H.**  
Currier Gallery To Sept. 15: *Alexander James.*  
**MASSILLON, OHIO**  
Massillon Museum To Aug. 15: *Rudolf Jégart Sculpture.*  
**MINNEAPOLIS, MINN.**  
Institute of Arts To Aug. 11: *Louis Sullivan Architecture.*  
University Gallery To Aug. 21: *American Ceramists; Houses U.S.A.*  
Walker Art Center Aug.: *Plastics in the Home*; From Aug. 21: *First Biennial Paintings & Prints.*  
**MONTEREY, CALIF.**  
Pat Wall Gallery To Aug. 10: *Josef Albers Oils*; Aug. 13-30: *Ellwood Graham*; Sept. 3-21: *Motaciles & Collages.*  
**NEWARK, N. J.**  
Newark Museum Aug. 7-20: *Paintings Looted from Holland.*  
**NEW HOPE, PA.**  
Delaware Bookshop To Aug. 15: *John Sharp Paintings.*

**NORFOLK, VA.**  
Museum of Arts To Aug. 10: *The Medieval World.*  
**NORWALK, CONN.**  
Silvermine Guild To Aug. 9: *Westport Artists*; Aug. 10-Sept. 2: *The Seasons*; Aug. 1-16: *Francis Mosses*; Aug. 17-Sept. 2: *Helen Hamilton; Mary Brooks.*  
**OMAHA, NEB.**  
Joslyn Art Museum To Aug. 24: *Pedro Figari Oils*; To Aug. 29: *3rd Annual Omaha-Council Bluffs Show.*  
**OGUNQUIT, ME.**  
Art Center To Sept. 1: 27th *National Annual.*  
**PASADENA, CALIF.**  
Art Institute To Aug. 19: *Anna Meltzer.*  
**PHILADELPHIA, PA.**  
Artists Gallery To Sept. 15: 11 *Philadelphians.*  
Art Alliance To Aug. 15: *Watercolor Club Annual.*  
Woodmere Gallery Aug.: *Best Pictures of the Year.*  
Museum of Art To Sept.: *Private Collections.*  
**PITTSFIELD, MASS.**  
Berkshire Museum Aug.: *Carl Zerbe.*  
**A. C. A. Gallery (63E57) Aug. 12-25:** *League of Present Day Artists.*  
**Acquavella Galleries (38E57) Aug. 12-25:** *Old & Modern Paintings.*  
**A-D Gallery (130W46) To Aug. 22:** *Early American Advertising Art.*  
**Allison & Co. (32E57) Closed August.  
**America House (485 Madison) To Sept. 3:** *Books for Browsers.*  
**American-British Art Center (44W 56) Closed August.  
**Architectural League (115E40) To Sept. 15:** *Tomorrow's Buildings.*  
**Argent Galleries (42W57) Closed.  
**Artists' Gallery (81E57) To Aug. 8:** *Selected Paintings*; Aug. 11-29: *Contemporary Drawings Group.*  
**Artists League of America (77 Fifth) Aug.: Sculpture Show.  
**Associated American Artists (711 Fifth) To Aug. 15:** *Print Competition*; Aug. 18-Sept. 1: *Contemporary American Artists.*  
**Babcock Gallery (38E57) Thru Sept.: American Artists Group.  
**Barbizon-Plaza Art Gallery (58 at Sixth) To Oct. 1:** *Summer Group.*  
**Barzansky Galleries (604 Madison) Closed To Aug. 15.  
**Bignou Gallery (32E57) Closed.  
**Binet Gallery (67E57) Aug.: French and American Contemporary Paintings Group Show.  
**Bonestell Gallery (18E57) Closed.  
**Brooklyn Museum (Eastern Pkwy.) To Sept. 7:** *Faces in Stone; Art Thru Magnifying Glass; Photographs.*  
**Brunner Gallery (110E58) Aug.: Old Masters.  
**Buchholz Gallery (32E57) Closed To Aug. 20.  
**Carlebach Gallery (37 Third) To Aug. 16:** *Arthur Rothenberg.*  
**Carstairs Gallery (11E57) Closed August.  
**Chinese Gallery (38E57) To Sept. 15:** *Summer Group.*  
**China House (125E65) To Sept. 15:** *Paintings, Yun Gee.*  
**Contemporary Arts (106E57) To Aug. 15:** *Mid-Summer Group.*  
**Downtown Gallery (32E51) Aug.: American Folk Art.  
**Durand-Ruel Gallery (12E57) Closed.  
**Durlacher Bros. (11E57) Closed.  
**Egan Gallery (63E57) To Aug. 15:** *Herman Rose*; Aug. 15-31: *Modern American Group*; Sept. 1-15: *Modern Paintings & Sculpture.*  
**Eggleston Galleries (161W57) Aug. 18-Sept. 8:** *Group Show.*  
**8th St. Gallery (33W8) Closed.  
**Feigl Gallery (601 Madison) Closed.  
**Ferragil Galleries (63E57) Aug.: Contemporary & Early American.  
**44th St. Gallery (133W44) Aug. 11-Sept. 10:** *Andree Nalebranch.*  
**Frick Collection (1E70) Aug.: Permanent Collection.  
**Galerie St. Etienne (46W57) Closed.  
**Garret Gallery (47E12) Aug.: Summer Group.  
**Gramercy Galleries (38 Gramercy Pl.) Closed, August.  
**Grand Central Art Galleries (15 Vanderbilt) Aug. 5-31:** *The Good Old Summer Time.* (55E57) To Aug. 9: *Marian Spore Bush.*  
**Hammer Galleries (682 Fifth) Aug.: Permanent Collection.**

**PORTLAND, ORE.**  
Art Museum To Aug. 17: *Jacob Lawrence Gouaches.*  
Oregon Guild To Aug. 14: *Herbert Akeley.*  
**PROVINCETOWN, MASS.**  
Art Assn. Aug.: *Annual Summer Group.*  
**ROCKPORT, MASS.**  
Art Association To Sept. 7: 27th *Annual.*  
**ST. LOUIS, MO.**  
City Art Museum To Aug. 15: *Italian Art; Fine Arts Under Fire.*  
**SACRAMENTO, CALIF.**  
Crocker Gallery Aug.: 13 *Watercolorists; Prints; Old Masters.*  
**SAN FRANCISCO, CALIF.**  
City of Paris Aug. 13-Sept. 6: *Watercolors, Sculpture.*  
Legion of Honor Aug.: *Prints, Oils, Watercolors.*  
Museum of Art Aug.: *Henry Moore; To Aug. 24: Theo Van Doesburg.*  
**SEATTLE, WASH.**  
Art Museum Aug.: *Buddhist Sculpture.*  
**SPRINGFIELD, ILL.**  
State Fair Grounds Aug. 8-17: *Old Northwest Territory First Annual.*  
**SPRING LAKE, N. J.**  
The Warren To Sept. 2: *AAAPL 11th Regional Annual.*  
**Jewish Museum (92 & Fifth) To Aug. 5:** *Abraham Levin.*  
**Kennedy & Co. (785 Fifth) Aug. 4-31:** *The Bird in Art and Fashion.*  
**Kleemann Galleries (65E57) Closed.  
**Knoedler & Co. (14E57) Aug.: 19th and 20th Century French, Contemporary American Paintings.  
**Kootz Gallery (15E57) Closed.  
**Kraushaar Galleries (32E57) Aug.: Summer Group.  
**Levitt Gallery (16W57) Aug.: American Paintings & Sculpture.  
**John Levy Gallery (11E57) Aug.: 19th Century European Paintings.  
**Julien Levy Gallery (42E57) Closed.  
**Littenfeld Galleries (21E57) Aug.: Old Masters and Modern French.  
**Luyber Galleries (Hotel Brevoort) Closed.  
**Macbeth Gallery (11E57) Closed.  
**Marque Gallery (16W57) Closed.  
**Matise Gallery (41E57) Closed.  
**Metropolitan Museum (Fifth at 82) Aug.: American Sculpture; Costume Institute; Renaissance Drawings and Prints.  
**Midtown Galleries (605 Madison) To Aug. 26:** *Season in Retrospect.*  
**Milch Galleries (55E57) Aug.: Selected American Paintings.  
**Morton Galleries (117W58) Closed.  
**Museum of the City of New York (Fifth at 103) To Sept.: Ohrbach Collection.  
**Museum of Modern Art (11W53) Aug.: Two Cities, Architecture; Robert Maillart, Engineer; Boris Aronson, Stage.  
**Museum of Non-Objective Painting (24E54) Thru Sept.: New Loan Show; Mokoly-Nagy Memorial.  
**New Age Gallery (138W15) Closed.  
**Public Library (Fifth at 42) To Nov. 1:** *Wanda Gag Memorial.* (104W138) To Sept. 15: *Fay Gold and Harvey S. Weiss.*  
**Newhouse Galleries (15E57) Aug.: Gallery Group.  
**Newman Gallery (150 Lexington) Aug.: 19th Century American Paintings; Thomas Doughty.  
**Newton Gallery (11E57) To Sept. 15:** *Gallery Group.*  
**Nicholson Gallery (69E57) Closed.  
**Nierendorf Gallery (53E57) Aug.: Paul Klee.  
**Niveau Gallery (63E57) Closed.  
**Norheim Gallery (6007 8th Ave., Bklyn.) Aug.: Oscar T. Carlsson Oils and Watercolors.  
**Norlyst Gallery (59W56) Sept. 2-13:** *Brooklyn Museum Art School Faculty Members Exhibition.*  
**Parsons Gallery (15E57) Closed.  
**Passedoit Gallery (121E57) Closed.  
**Perla Gallery (32E58) To Sept. 13:** *Summer Group Show.*  
**Pinacotheca (20W58) Closed.  
**Portraits Inc. (460 Park) Aug.: Contemporary Portraits.  
**Rehn Gallery (683 Fifth) Closed.  
**Riverside Museum (310 Riverside) Closed.  
**Roberts Art Gallery (380 Canal) Aug.: Permanent Group Show.  
**RoKo Gallery (51 Greenwich) Closed.  
**Rosenberg Gallery (16E57) Aug.: 19th and 20th Century French and American Paintings.  
**Salmagundi Club (47 Fifth) To Sept.: Summer Group.  
**Salpeter Gallery (128E56) To Sept. 13:** *Summer Show & Gallery Group.*  
**Bertha Schaefer Gallery (32E57) To Sept. 15:** *Group Show.*  
**Schaeffer Galleries (52E58) Aug.: Old Masters.  
**Schneider-Gabriel Galleries (69E 57) Aug.: Permanent Collection.  
**Schonenman Gallery (73E57) Aug.: Fine Paintings, All Schools.  
**Schultheis Art Galleries (15 Maiden Lane) Aug.: Old Masters.  
**Sculptors Gallery (4W8) To Sept. 15:** *Group Show.*  
**Seligmann & Co. (5E57) Closed.  
**Serigraph Galleries (38W57) To Sept. 20:** *Welcome to the City.*  
**Silberman Galleries (32E57) Aug.: Old Masters.  
**Tribune Art Center (100W42) Aug.: Seven Artists of the People, Breughel to Picasso.  
**Valentine Gallery (55E57) Closed.  
**Village Art Center (224 Waverly Pl.) To Sept. 12:** *Prize Winners Group.*  
**Weyhe Gallery (794 Lexington) Closed.  
**Whitney Museum (10W8) Closed.  
**Wildenstein (19E64) To Sept.: 19th Century French and American Masterpieces.  
**Willard Gallery (32E57) Closed.  
**Howard Young Gallery (1E57) Aug.: Old and Modern Paintings.**

**TAOS, N. M.**  
The Blue Door Aug.: *Modern Group All Media.*  
**TULSA, OKLA.**  
Philbrook Art Center To Sept. 13: *2nd American Indian National Annual.*  
**UTICA, N. Y.**  
Munson-Williams-Proctor To Sept. 21: *Paintings and Prints.*  
**WASHINGTON, D. C.**  
Library of Congress To Aug. 31: *Centennial of Settlement of Utah.*  
National Gallery To Sept. 15: *Chiaroscuro Woodcuts.*  
Pan American Union Aug.: *Felipe Orlando Paintings.*  
Smithsonian Building To Sept. 1: *Childe Hassam.*  
**WEST BARNSTABLE, MASS.**  
Leading Wind To Sept. 18: *Cups Cod Artists.*  
**WILMINGTON, DEL.**  
Art Center Aug.: *Elements of Design.*  
**WOODSTOCK, N. Y.**  
Artists Association Aug.: *Watercolors, Sculpture, Graphic Arts.*  
**WORCESTER, MASS.**  
Art Museum To Sept. 30: *Prints & Drawings; 19th & 20th Century Group.*

## EXHIBITIONS IN NEW YORK CITY

Next Issue—September 15

Bowing to the inevitable man-made doldrums in the art world, the DIGEST will postpone its September issue from the 1st to the 15th of the month. So please do not worry if your next DIGEST arrives a fortnight later than usual. Last year this delay helped produce a better, more newsy issue.

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